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**EXCLUSIVE TIPS FOR  
NEW WOODCRAFTERS!**

# **CREATIVE WOODWORKS & CRAFTS™**

**QUICK & EASY  
EASTER GIFTS!**

**TECHNIQUES  
TO UPDATE  
ANTIQUES!**

**"MARBLEIZE"  
A SHELF!**

**Marbleized  
Shelf**

**Bookends**



**PROJECTS  
KIDS  
CAN MAKE!**



**Cutting  
Board**

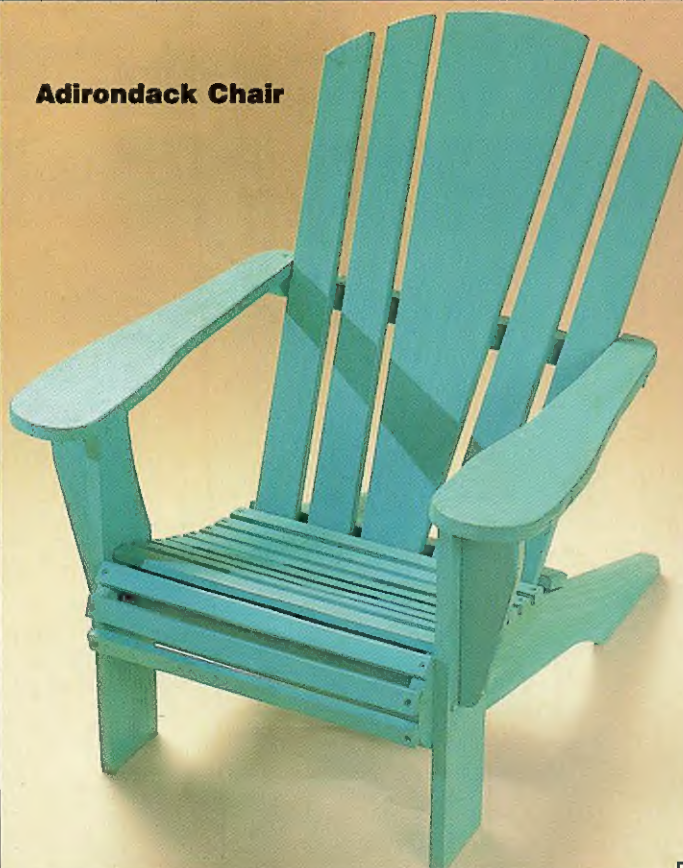
**Easter Bunny**



**Bicycle Boy**



**Adirondack Chair**



**Weathervane**



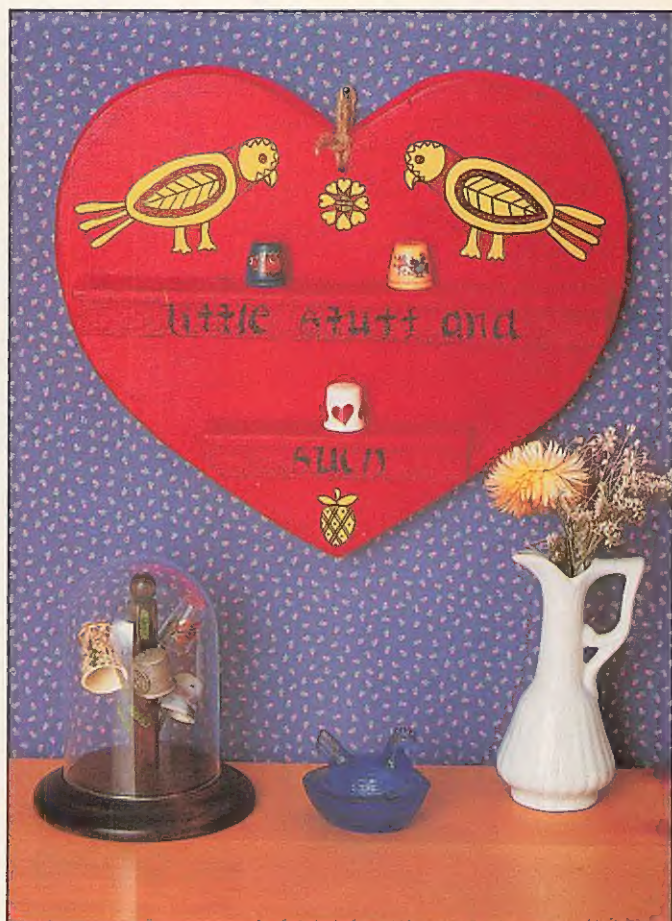
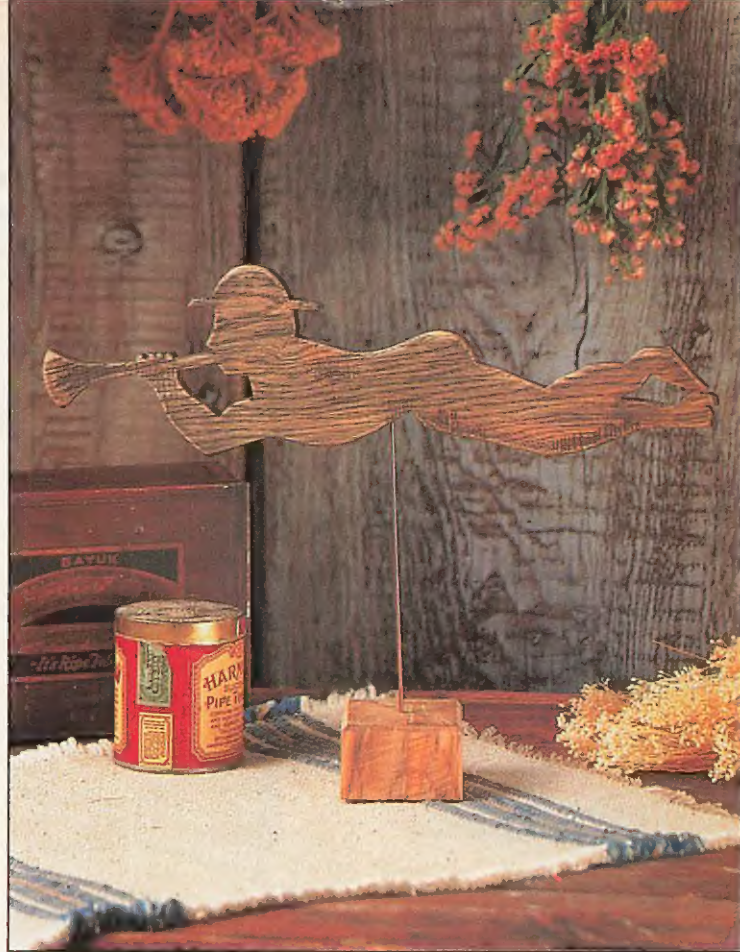
**PLUS  
Wood Trims!  
His & Her  
Bookends!  
Microwood!**

**KITCHEN  
WOODWORKS—  
PLEASING & PRACTICAL!**

**\$3.50 US    \$4.50 CANADA  
DISPLAY THRU MAY 8, 1990**



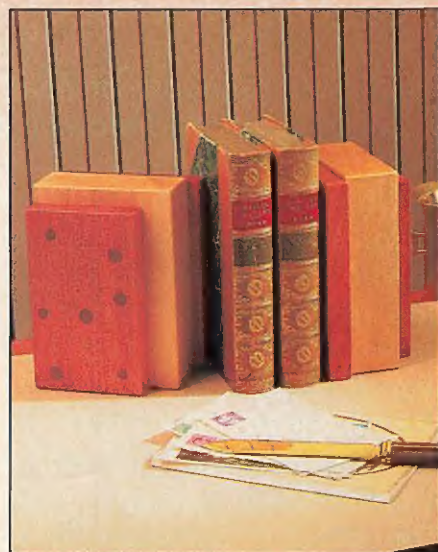
**U**pdate the look of classic antiques with today's finishes! "**Dr. Hex**" (5" x 16") is a scaled-down version of an early New England weathervane design. Figures were masculine and feminine, and served Puritans as hexes against ill fortune. Our **Rooster Weathervane** is fashioned after original vanes seen atop colonial barns and other farm buildings. Pieces are cut from 1" lumber, painted with acrylics, antiqued, and varnished. Our **Amish Shelf** is a small project that's big on design. The Pennsylvania Dutch used bright colors and cheerful sayings similar to the one in this design. Simple 1-1/4" corner moulding forms the mini shelves for displaying your tiny treasures. **See our contents page for instructions.**



# CREATIVE WOODWORKS & CRAFTS™

## PROJECTS

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**H**ere's a couple of neat ideas to dress up a windowsill and wall. Our cheery **Cow Window Guard** can be cut from 3/4" x 10" x 12" pine, slipped onto a 3/8" dowel, painted with acrylics, and positioned in any window you please. This work makes an especially easy project for beginner woodcrafters. Our **"Marbleized" Shelf** (22" L x 9-1/2" D x 8-1/4" H pine) can be constructed quickly and just as easily painted with a unique "marble" look. The effect is achieved by applying a basecoat, then a glaze, mottling the paint with crumpled plastic wrap, then creating "marble" veins in the paint with the side of an eraser or a turkey feather. Enhance ordinary wood with an extraordinary finish! [See our contents page for instructions.](#)



# HELP YOURSELF!

## CREATIVE WOODWORKS & CRAFTS

This issue of **Creative Woodworks & Crafts** marks our one-year anniversary! We've been delighted to bring you issues offering the best wood works designed today. Now, we'd like to know more about you and your woodworking interests—so our upcoming issues will be your favorites, too! Would you please take a moment to complete our questionnaire? To show our appreciation, if you'll return this questionnaire (or photocopy) by March 22, 1990, we'll include your name in our drawing for one of twelve **FREE** subscriptions! Please send your completed questionnaire, along with your name and address, to **Creative Woodworks & Crafts Survey, 70 Sparta Avenue, Sparta, New Jersey 07871**. Thanks! (Please circle the appropriate letter.)

### 1. How did you obtain this issue?

- A. Newsstand    B. Subscription    C. Friend

### 2. Which items interest you?

- A. Scroll sawing    F. Crafts  
B. Painting    G. Marquetry  
C. Furniture    H. Woodturning  
D. Toys    I. Other  
E. Carving

### 3. What skill level should our projects require?

- A. Beginner    B. Intermediate    C. Advanced

### 4. What would stop you from making a project?

- A. Time    C. Difficulty  
B. Cost    D. Lack of supplies or tools

### 5. How many projects do you make each year?

- A. 1-5    B. 6-10    C. 11 or more

### 6. Which articles should we include in each issue?

- A. Book reviews    F. Finishing  
B. Product reports    G. Kids' projects  
C. Designer profiles    H. Tips  
D. Tool tryouts    I. Reader letters  
E. Mastering Techniques    J. \_\_\_\_\_

### 7. Which is your age group?

- A. 25-39    C. 40-59    E. 60 or over

### 8. Are you:

- A. Male    B. Female

### 9. How long have you been working with wood?

- A. 1-2 years    B. 3-4 years    C. 5 or more years

### 10. What is the aim of your woodworking?

- A. Gifts    D. Decoration  
B. Profit    E. Recreation  
C. Charity    F. \_\_\_\_\_

### 11. How may we improve Creative Woodworking & Crafts?

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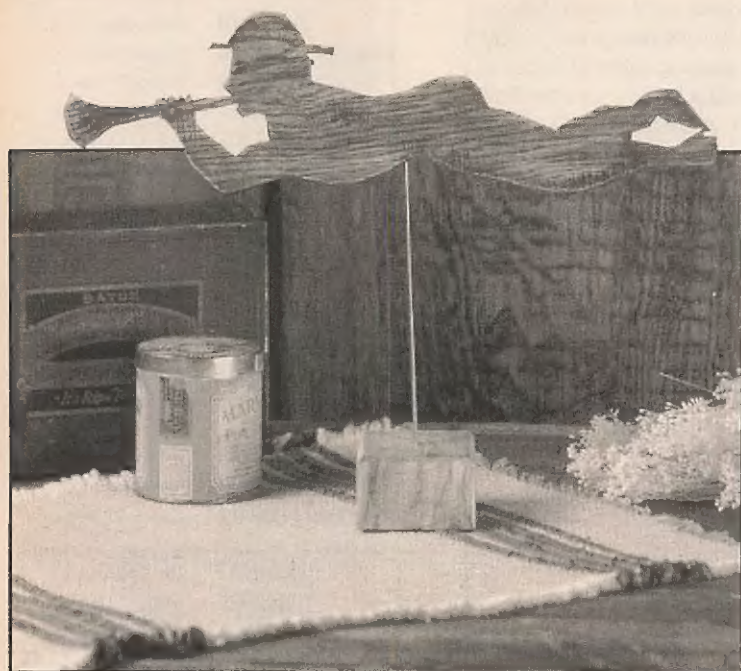
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*Designed by John Nelson*

## INSTRUCTIONS

### Trace the pattern

On a piece of heavy paper or cardboard, about 5" x 16," draw a 1/2" grid. Transfer this pattern, point-by-point, to the paper or cardboard. Be sure to include the location and direction of the 3/32" diameter hole.

Cut out the pattern and trace it on the wood. The wood should be a hardwood from 1/4" to 3/8" thick. Maple, cherry, ash or oak would be a good choice. The one in the picture is made of White oak.

### Drill

Drill the 3/32" diameter hole before cutting out the pattern. This will give you a flat surface to support the wood while drilling and will ensure an exact 90° angle of the hole.

### Cut the wood

Cut out the pattern. Cut slightly outside the lines and sand down to the lines.

Make the hardwood base 1-1/2" high and 2-3/4" square. Locate the exact center and drill a 3/32" diameter hole.

It is important that you use a hardwood so there will be enough weight to balance and support the pattern above.

### Make the rod

The 9"-long rod can be made up of 3/32" diameter welding rod. If welding rod is not readily available, a 1/8" or 3/16" diameter dowel can be substituted in its place.

### Finish

The body should be stained with a stain of your choice, followed by a light satin top coat of varnish or Deft (trade name).

## A Darling of a Decoy...

We'd like to share with you a letter we received recently that attests to the "appealing" nature of woodworking! Ed O'Brien of Venice, Florida writes:

"I have enclosed a photo of the swan I made from the plans shown in your May issue. I was very pleased with the result and have received many compliments on my work. I placed the finished swan near the lake behind our home to take some pictures of it. Believe it or not, two Mute Swans came up and went through what I thought was a courting ritual, thrusting their heads high in the air and making low guttural sounds. The fact that my wooden swan fooled two live swans is a compliment to your magazine and Larry Sliker, the designer."

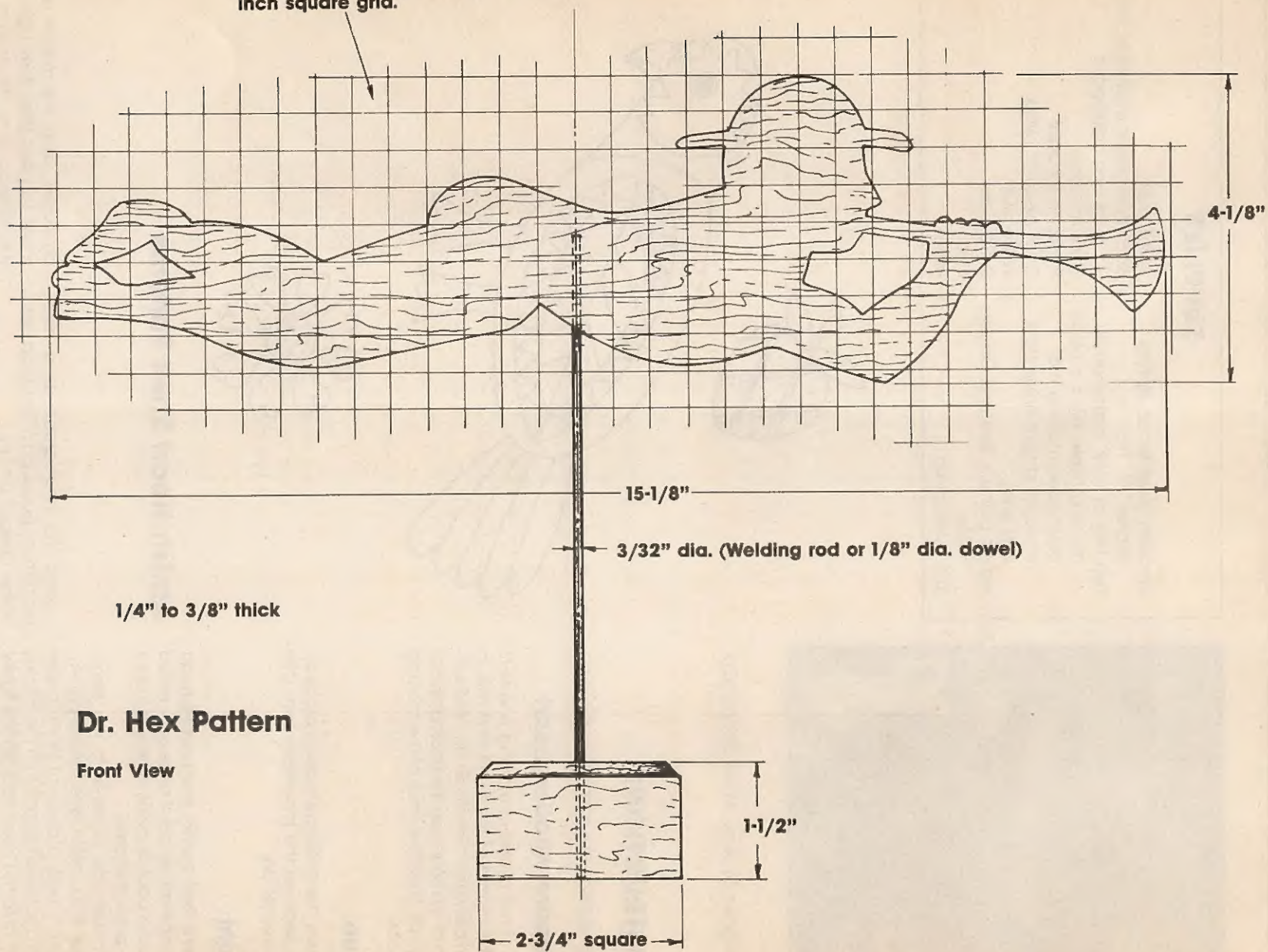


## SUPPLIES

Hardwood: maple, cherry, ash or oak  
Scroll saw or band saw  
Sandpaper  
Glue  
Dowel: 1" diameter

Cardboard  
Graphite paper  
Welding rod or dowel  
Stain  
Varnish or Deft

For full size patterns enlarge onto 1/2  
inch square grid.





Designed by Amy Albert Bloom, SCD

## INSTRUCTIONS

Finished size: approximately 10" high.

### Prepare wooden heart

Cut two pieces of molding, one to fit in the middle of the heart and one to fit in between the middle and the bottom of the heart. Use the photograph as a guide. Sand the ends of the molding pieces.

### Glue

Glue the molding pieces in place on the heart so the top edges form little shelves; let dry.

### Paint

With Red acrylic, paint entire heart and shelves; let dry. If necessary, add a second coat of paint. When dry, paint the back if desired.

Transfer the patterns to the heart. Trace the pattern (see full-size pattern section) onto a piece of White paper with a soft lead pencil; turn the tracing over onto the heart and retrace lightly so that the pencil markings transfer to the wood. Reverse the bird motif and repeat the transfer.

## SUPPLIES

Wooden heart shape, approximately 10" high  
Two feet of 1-1/4" corner guard molding (Note: this is a piece of wooden molding that looks like a right angle from one end)  
Acrylic paints in Red and Golden Yellow  
3/4" wide brush

Detail brush  
Black permanent markers in fine-point and chisel-point  
Small handsaw  
Plastic lid for paint  
Small piece of twine  
White glue  
Sandpaper  
Ruler  
Pencil



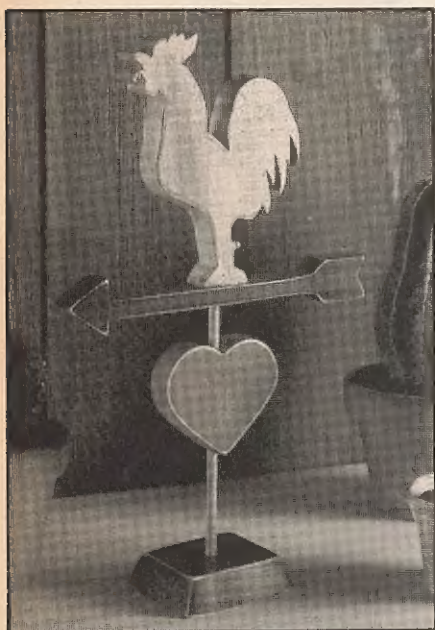
## Amish Heart Shelf Patterns

Using the photograph as a color placement guide, paint the Gold area of the designs. Let dry.

Trace and add details with the fine-point pen.

Practice with the chisel-point marker

on paper, using the marker edge to make thin and thick lines. Lightly draw the lettering onto the shelves with a pencil; then go over the letters with the chisel-point marker. Make a loop from the twine for hanging.



*Designed by Pam Cecil*

## INSTRUCTIONS

*Finished project: 12-1/2" x 8"*

### Transfer the patterns

Trace the heart, arrow, and rooster patterns onto the lumber, using the tracing paper. Also mark a piece 3-1/2" x 3-1/4" for the stand.

### Cut the pieces

Cut the pieces using the scroll saw. Adjust the table of the scroll saw to a 20° angle and cut the four edges of the base.

### Drill holes

Drill a hole in the center bottom of the rooster feet, 1/2" deep. Also drill a hole through the center of the arrow and through the center of the heart, top to bottom. Mark the center of the stand by making an "X" from corner to corner, and drill a hole 1/2" deep in the center.

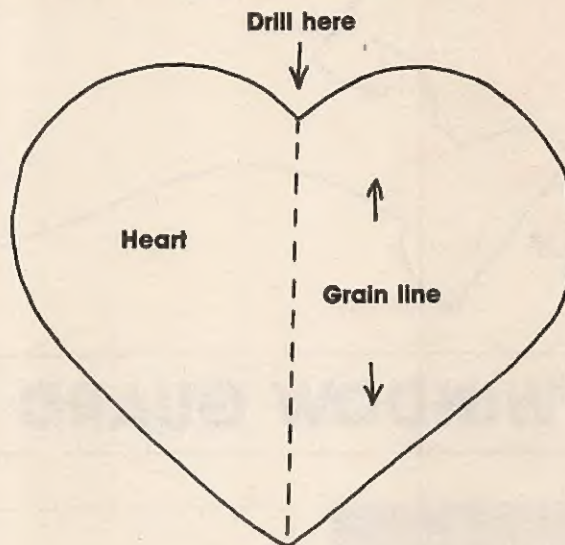
### Paint

Using the foam brush, paint the entire rooster surface Dapple Gray. Let dry. Paint over the Dapple Gray using Tapioca. Let dry. (Use vertical brush strokes.)

## SUPPLIES

20" of 1" x 6" pine  
Scroll saw  
Fine sandpaper  
1" foam brush  
Stencil brush  
Palette knife  
Tracing paper  
Water-based satin varnish  
Wooden Dowel, 6-1/2" x 1/4"

Drill, 1/4" bit  
Wood glue  
Paper towels  
Acrylic paints: Folk Art Red Clay, Southern Pine, Licorice, Dapple Gray, and Tapioca Antiquing: Folk Art Down Home Brown  
Ceramcoat Varnish



Paint all surfaces of the arrow and the stand Southern Pine. Paint the surfaces of the heart Red Clay. Let dry.

### Sand

Sand all of the pieces, more heavily on the edges. Sand the rooster vertically, allowing the Dapple Gray to show through the Tapioca. This will give a "weathered" look.

### Glue

Glue the rooster to the arrow, matching the holes. Let dry. Glue the heart onto the middle of the dowel. Then glue the dowel into the hole in the bottom of the rooster/arrow piece and the stand. Let dry.

### Fleck

Fleck all of the pieces using the stencil brush. First, load the brush with

Licorice, then draw the palette knife across the bristles of the brush while pointing at the surface areas. Let dry.

### Antique

Apply antiquing to all of the surfaces, including the dowel, rubbing off the excess with paper towels. Leave heavier in some areas to give an antiqued effect. **Note:** The antiquing may be mixed with a small amount of water to help in applying to hard-to-reach areas. Let dry.

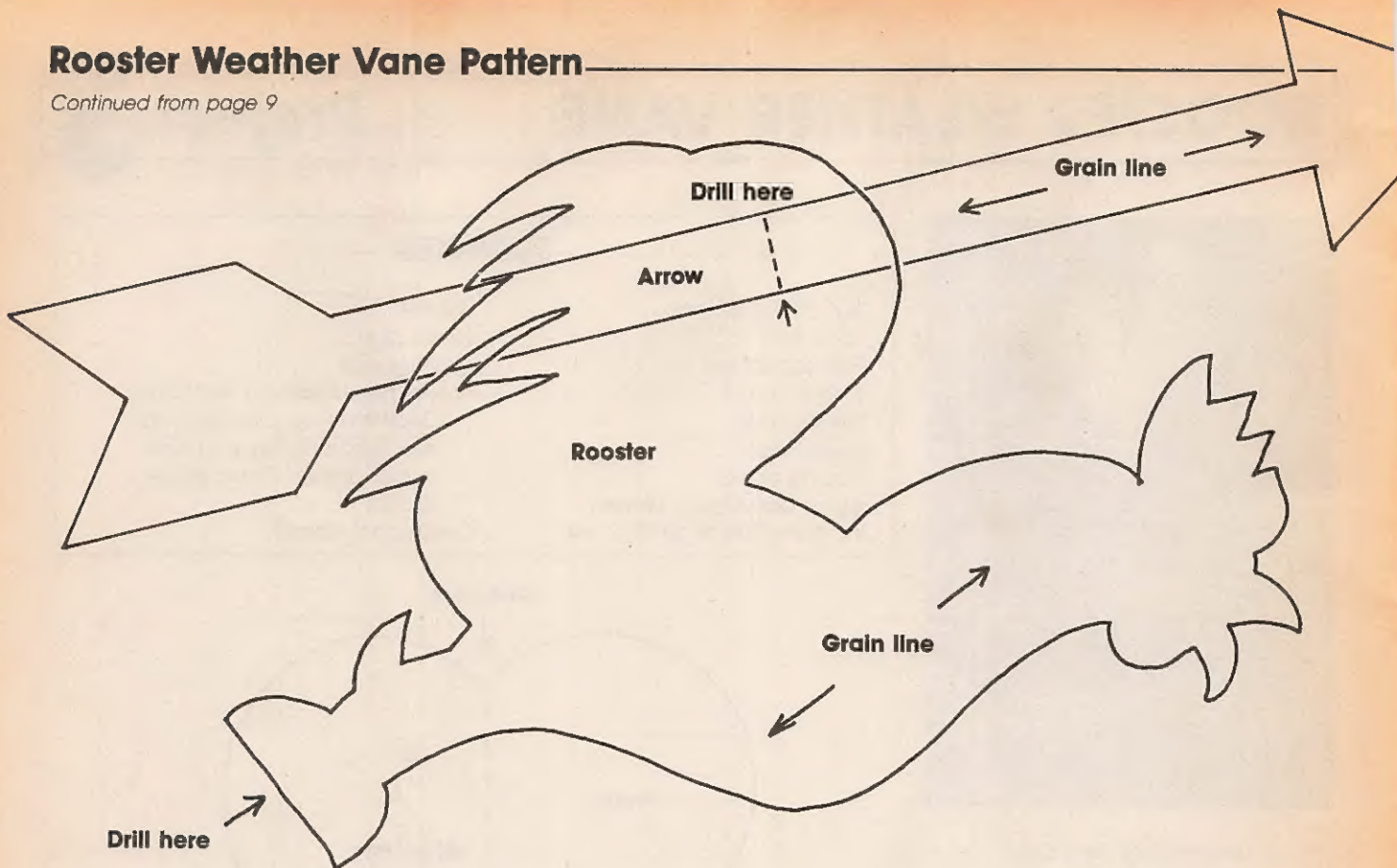
### Varnish

Varnish with the Ceramcoat, using two or three coats. Dry between coats. Apply also to bottom of stand.

*Continued on page 10*

## Rooster Weather Vane Pattern

Continued from page 9



## COW WINDOW GUARD

## Project 4



Designed by Linda Stephenson, SCD

### INSTRUCTIONS

#### Transfer the pattern

Use a special spray adhesive that temporarily bonds copies of patterns to the woodwork surface.

### SUPPLIES

Band saw  
Delta Ceramcoat No. 2401 (Light Ivory), No. F (Black), No. 2019 (Flesh Tone)  
Delta Ceramcoat Aqua Satin Finish  
No. 2 flat paint brush  
12" piece of jute  
Spray adhesive

3/4" copper cow bell  
Drill, 3/8" bit  
Graphite paper  
Fine-grit sandpaper  
Pencil  
3/4" pine lumber, 10" x 12"  
3/8" dowel (cut to fit length of window opening)

Or, trace the pattern from the paper to the wood, using tracing paper; or simply cut the cardboard pattern and draw around the pattern.

#### Cut the wood

Cut out the cow with a band saw.

#### Drill

Using hand drill and 3/8" bit, drill hole through each leg, 3/4" up from the bottom (refer to pattern for hole placement).

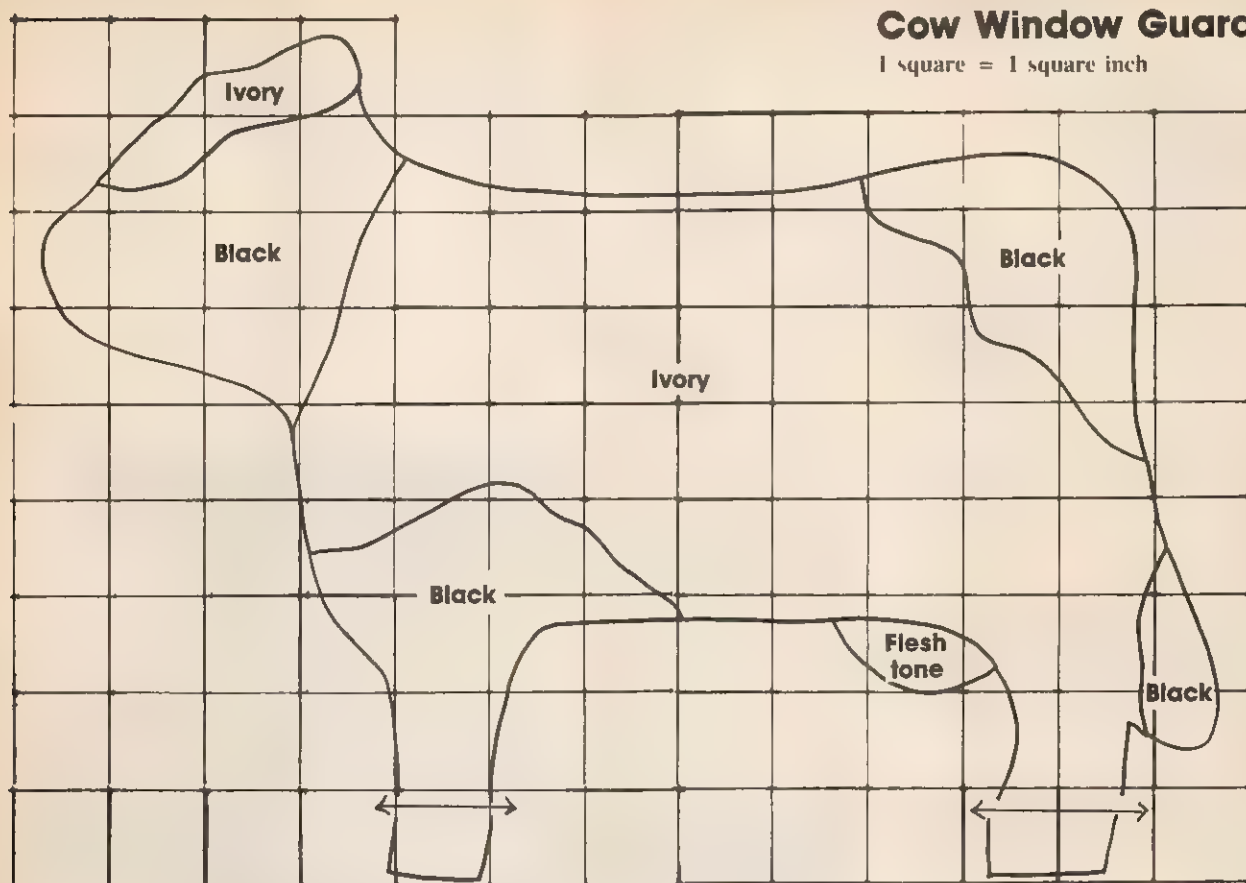
#### Sand

Sand the entire piece.

#### Paint

Paint cow Light Ivory. Let dry, then add another coat. Using graphite paper, transfer painting pattern to cow. Following pattern for correct color placement, paint cow using No. 12 brush and Ceramcoat paints. Let dry. Cover cow with two coats of Aqua Satin Finish; let dry.

## Cow Window Guard Pattern



### Cow Window Guard

1 square = 1 square inch

#### Prepare dowel

Cut dowel to fit inside window slider. Paint dowel with two coats of Aqua Finish. Let dry.

#### Prepare rope

Thread jute rope through bell, and tie around cow's neck. Run dowel through holes in legs; place in window sill.

## CALENDAR OF EVENTS

We are pleased to announce the **Spring 1990 Woodworking World Show Schedule**. All Woodworking World Shows include three days of educational seminars, national manufacturers demonstrating their latest products, local retailers offering show discounts, and a door prize contest. **Information line: 800-521-7623 or 603-536-3768, Woodworking Association of North America at POB 706, Plymouth, NH 03264.**

**February 23-25: First Annual Jacksonville Show.** Location: Jacksonville Memorial Hall, Jacksonville, Florida. Now, all of the Sunshine State woodworkers that have been driving each year to the Carolina Woodworking World Show will have one in their own backyard!

**March 2-4: Second Annual Houston Show.** Location: The Pasadena Convention Center, Pasadena, Texas. The Houston area is one of the most popular areas in the country for woodworking clubs. As usual, the Woodworking Association of North America extends an open invitation to all area clubs to set up at the show, recruit new members and display their work.

**March 9-11: First Annual Oklahoma Show.** Location: Myriad Exhibition Hall, Oklahoma City, OK. Guest of the show will be Brad Witt, columnist for *International Woodworking Magazine*, proprietor of Wood Haven and master of the router.

**March 16-18: First Annual Baton Rouge Show.** Location: Riverside Cen-

troplex, Baton Rouge, LA. The guest of the show will be Swiss-born cabinet maker of international reputation, Gottlieb Brandli, who will be presenting his seminar, "Tricks of the Trade."

**April 6-8: Second Annual Buffalo Show.** Location: Erie County Fairgrounds, Hamburg, NY. The Buffalo show was voted the most enthusiastic woodworking show of 1989!

**April 27-29: First Annual Portland Show.** Location: Portland Expo Building, Portland, ME. As the last show of the spring season, we will be pleased to share with woodworkers from the tri-state area all of the knowledge, tips and techniques collected during the spring tour.

## WOODWORKING INSTRUCTIONS

### Make pattern

Enlarge cutting patterns for ends to full size.

Using spray adhesive, glue patterns to the wood and cut all parts to shape.

### Sand

Rough sand all surfaces, first with 60-grit garnet paper, followed by 80-grit.

### Rout

Rout edges and ends of top shelf with 3/8" rounding-over bit.

Rout front edges of lower shelf and ends.

### Sand

Sand all parts with medium-grit garnet paper. Use 100-grit, followed with 120-grit.

### Drill

Counterbore holes for screw heads in ends and top shelf with 3/8" boring bit. Bore about halfway through thickness.

Drill pilot holes to fit screw shanks through remaining half of thickness (**Fig. 1**)

Assemble shelf supports and lower shelf between ends with screws.

### Glue

Glue plugs in counterbored holes to cover screw heads. After glue dries, sand plugs flush with surface of end boards.

After all surfaces are fine sanded, secure top shelf with screws and glue plugs in counterbored holes.

### Sand

Sand plugs flush with shelf surface after glue dries.

Fine sand top shelf and other parts where needed with 180-grit garnet paper.

### Finish

See marbleizing directions below.

## WOODWORKING SUPPLIES

White pine wood (one board: 1" x 12" x 48")

18 wood plugs (can be cut from same material as above board), 3/8" x 1/2"

Saw

Sandpaper, 60-grit, 80-grit

Router, 3/8" rounding-over bit

Garnet paper: 100-grit, 120-grit, 180-grit

Drill, 3/8" boring bit

18 screws, 1-1/2", No. 8 hardboard

Dowel

Spray adhesive

Glue varnish (polyurethane)



Woodwork designed by Lavon B. Smith Painting designed by Susan Stallman

## MARBLEIZING MATERIALS

From Illinois Bronze:

8 oz. jar of Accent Country

Colors® Soft White Basecoat

Two 2-oz. jars of Accent Country

Colors® Apricot Stone

2 oz. jars of Country Colors®

Alabaster White and Tortoise

Shell Faux Finish Decorating

Glaze

2 oz. jar of Country Colors®

Clear Quartz for Custom

Colors

Country Colors® Turkey Feather

Country Colors® Faux Finish

practice paper (or a piece of sanded and painted wood for practice)

"Simply Wonderful" Country

Colors® Waterbase Satin

Finish Varnish and Sealer

Loew Cornell Chinese flat bristle

cutter brush, series 752, size 4

Loew Cornell medium-size sea

wool sponge

Turpenoid low-odor mineral spirits

Two 2" polyfoam brushes

Sharp-cornered White art eraser

Paper towels

Plastic wrap

Brown paper bag

Sandpaper

Newspaper

Tack cloth

Disposable latex gloves (optional)

# MARBLEIZING INSTRUCTIONS

## Prepare surface

To prepare unfinished wood shelf, sand until smooth and wipe clean.

## Apply basecoat

For basecoat, apply Apricot Stone acrylic paint with a poly brush. When dry, buff surface with a piece of brown paper bag until smooth. Apply a second coat, let dry, and buff again.

## Practice the techniques

Cover your work table with newspaper and practice the following four faux finishes on practice paper or a piece of prepared wood.

## Brush on Glaze

When you're ready to start, place shelf upside down on work surface. Working carefully on one support at a time, brush

on a liberal application of Alabaster White glaze. Loosely crumple 12" plastic-wrap piece, press onto wet glaze and lift. If you mess up, brush on more glaze and try again. Complete the mottling of one support and move on to the next.

## Non-veined Marble

You may mottle the entire shelf or, if in doubt, work in sections. Again, apply glaze liberally and mottle as described above. To create non-veined marble, dampen sponge with Turpenoid®, and press onto wet mottling, fashioning soft drifts which flow across table top at about a 45° angle. Immediately crumple a paper towel and press over sponged areas to remove even more glaze and create drifts.

## Negative Veins

Form negative veins by pressing the corners of an eraser into the glaze and pulling in a nervous, jerky motion to expose the background. If necessary, cut

eraser in half with a knife for good sharp corners. Twist and turn eraser as you pull, and wipe often with a rag or paper towel. Veins can be softened by patting lightly with the tip of the bristle brush. You may wish to stop at this point or go on.

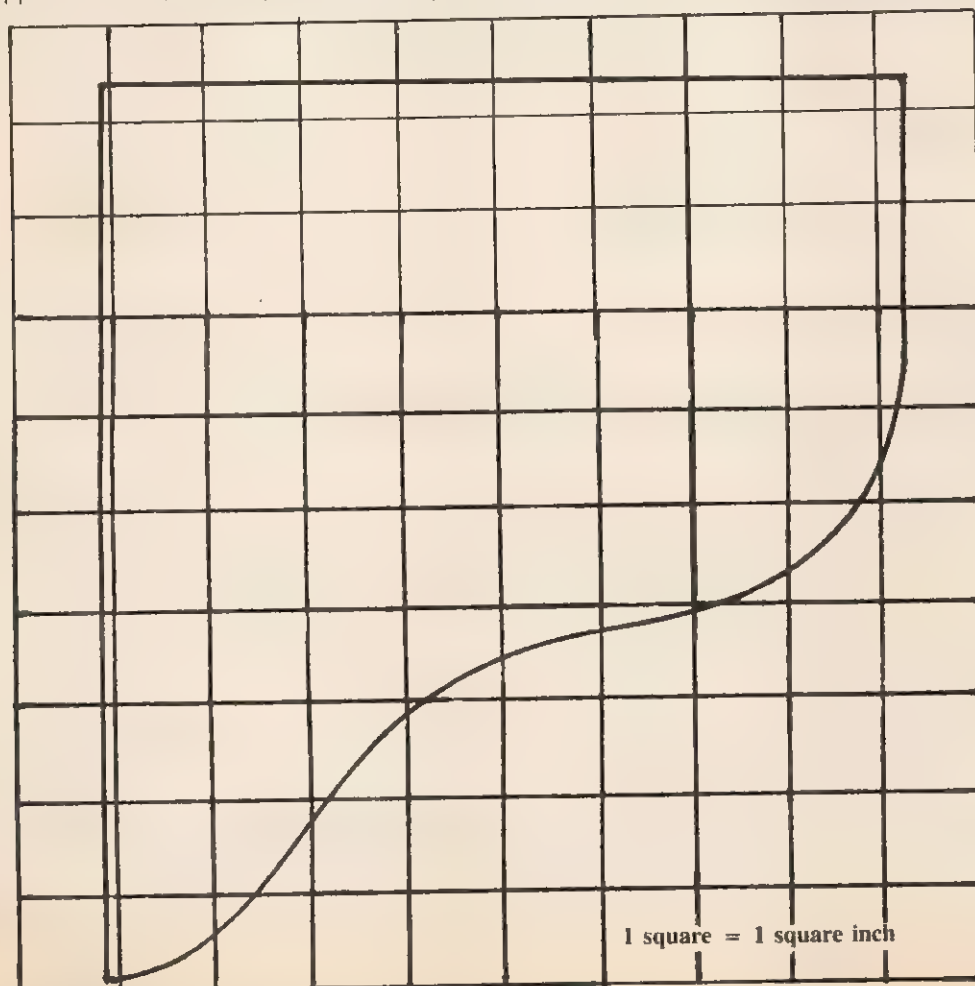
## Positive Veins

Positive veins should flow in the same general direction as drifts. Dip turkey feather into a mixture of Tortoise Shell and Clear Quartz glazes and paint on veins. Soften by brushing lightly with bristle brush.

## Varnish

Wait 24-48 hours for glaze to dry completely before applying varnish.

To obtain plans and additional information for this project, please contact **Creations in Wood**, Route 4, Box 282, Fayetteville, AR 72701. For fine quality marbleizing supplies to complete this painting project, please see the **Illinois Bronze Paint Company** address in our Source of Supply list on page 60.

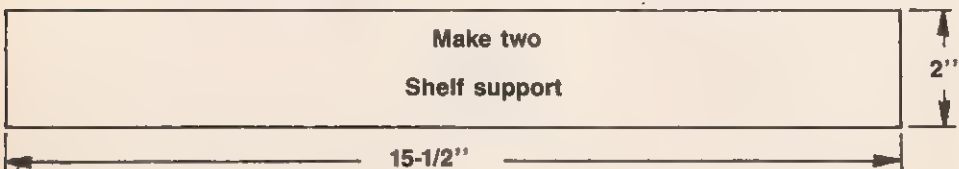
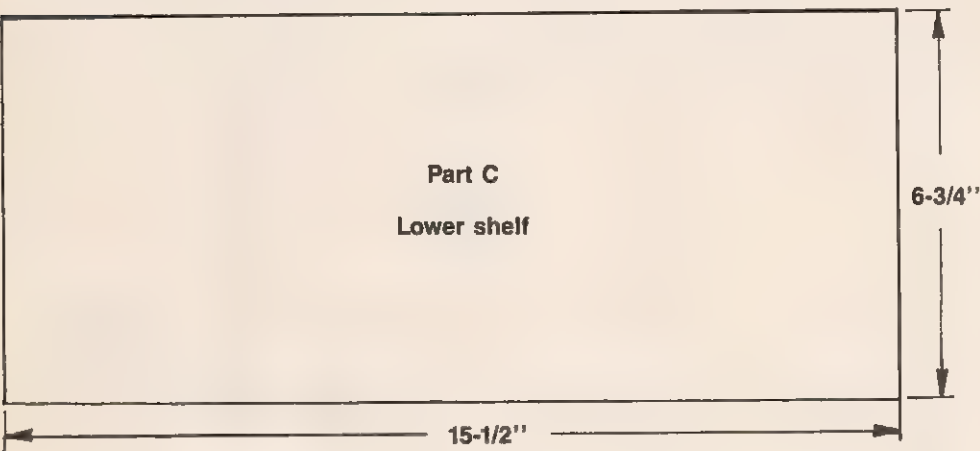
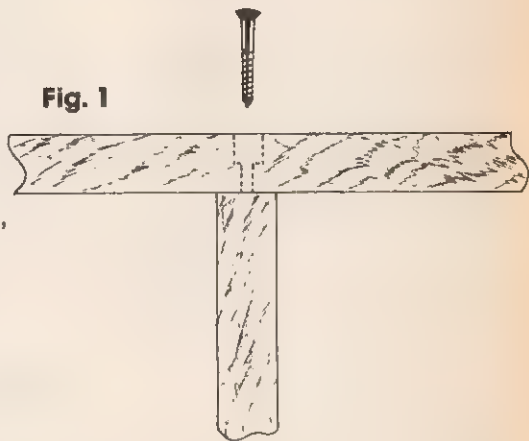
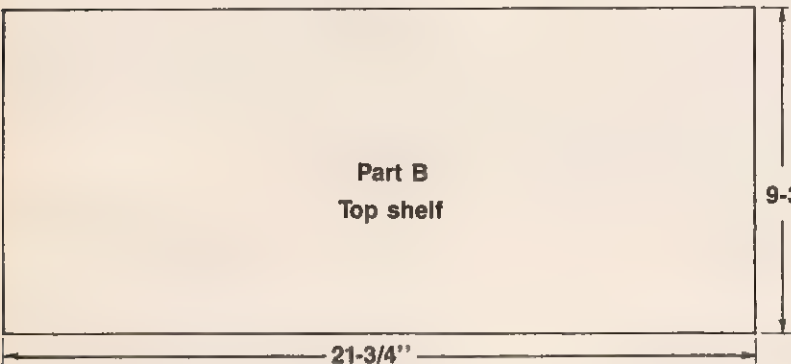


Part A  
End  
Make two

Continued on  
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Marbleized Shelf Plans

Continued from page 13





*Designed by Lavon B. Smith*

## INSTRUCTIONS

### Transfer patterns

Enlarge cutting patterns to full size using the grid method.

Cut all parts to shape except the rounded top on back of chair, which will be done after the back has been assembled.

### Back parts

Lay parts on a flat surface and place 3/4" spacer blocks between boards. Clamp in place with furniture clamp (Fig. 1).

While back parts remain clamped, measure and secure other cross member (Fig. 2).

To round top of back, fasten a pencil to one end of a string and a small nail to the other. The distance between nail and pencil should be about 19". Place point of pencil about 32" from bottom of back at midpoint of width. Stretch the string from pencil down toward bottom and tap nail into wood lightly. Scribe a line with the pencil to mark curve of top (Fig. 3). Cut along curved line to form top edge of back assembly.

### Seat and rear leg unit

Lay out for location of inside spacer boards. Dimensions of spacer boards are 4-1/2" x 17-3/4". The angle of back spacer board determines angle of chair back (Fig. 4). See drawings.

## SUPPLIES

Saw  
C-grade or clear yellow pine wood  
Clamps  
Paper  
Pencil  
String  
Nail  
Drill

Screws  
Sandpaper  
Carriage bolts  
Glue  
Franklin's Titebond or Elmer's Caprenter's Glue  
48 Screws, 1-1/4", No. 8 hardboard  
Four carriage bolts, 1/4" x 2"

## BILL OF MATERIALS

Description	Size in inches
Back assembly	1 x 12 x 8 ft. long
Arms, Front Legs,	
Arm Supports	1 x 6 x 8 ft. long
Slats	1 x 6 x 8 ft. long
Rear Leg Seat	
Boards, Spacer Boards	1 x 6 x 10 ft.



**Fig. 1. Secure back parts with cross member. Note: spacer blocks at each end are clamped in place with furniture clamp.**

Drill and countersink holes on each end of seat slats to accommodate screws.

Attach seat slats with screws. Space slats 1/2" apart. A 1/2" strip may be used as a gauge for spacing purposes (Fig. 5).

Sand ends of slats flush with surface of seat base (Fig. 6).

### Front legs

Attach front legs with carriage bolts. See drawings for dimensions and alignment.

### Arms

Attach arms to top of front legs with screws.

Secure arms to cross member of back (Fig. 8).

Using glue and screws, fasten arm supports to front leg and armrest.

*To obtain a kit and additional information for this project, please contact **Creations in Wood**, Route 4, Box 282, Fayetteville, AR 72701.*

# Adirondack Chair

Continued from page 15

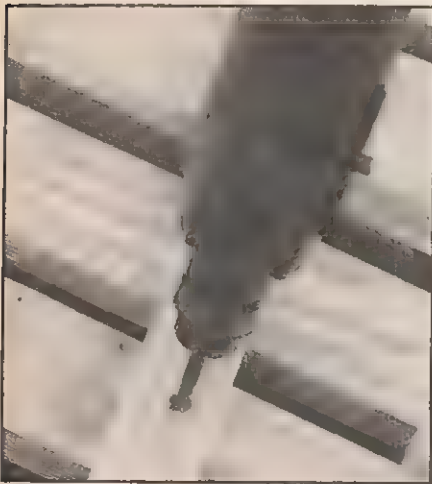


Fig. 2

**Fig. 2.** Secure cross member with glue and screws. Center cross member extends out from sides for fastening arms to back. Ends of other cross members are sawed off flush with edges of back.

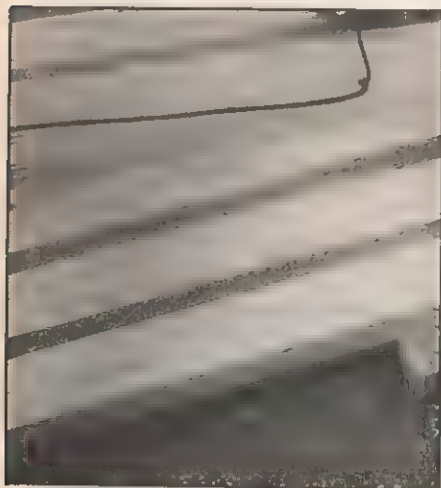


Fig. 3

**Fig. 3.** Use a string and pencil to mark curvature of back.

**Fig. 4.** Secure spacer boards between sides of seat.

**Fig. 5.** Use spacer board while securing seat slats in place with screws.

**Fig. 6.** Sand ends of seat slats flush with sides.

**Fig. 7.** Fasten bottom of back to inside spacer board with screws.

**Fig. 8.** Arrange armrest in place to be fastened to top of front leg and cross member of back. Armrest support will be secured under arm on outside of front leg.



Fig. 5



Fig. 6



Fig. 7

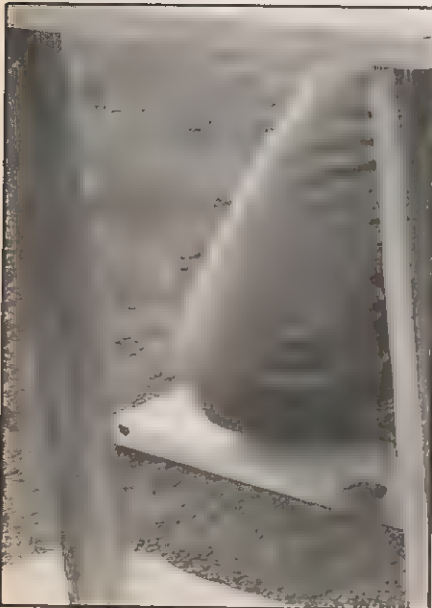
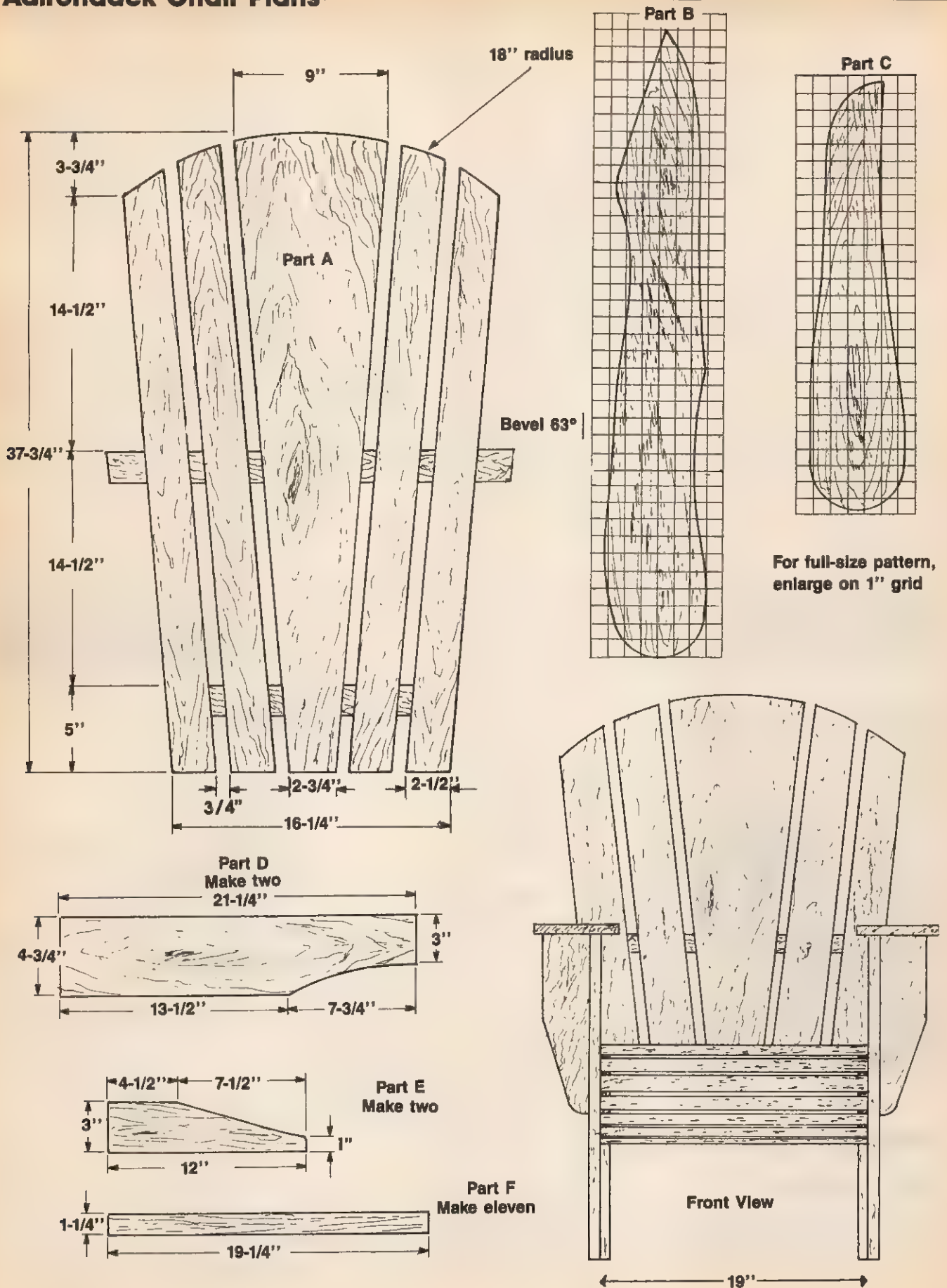


Fig. 4

Fig. 8

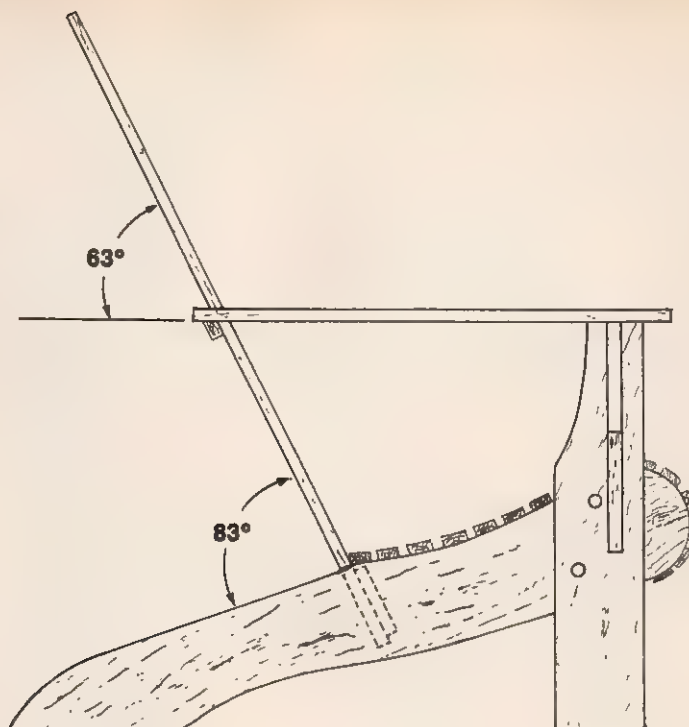


# Adirondack Chair Plans



# Adirondack Chair

Continued from page 17



## WINDMILL

## Project 7



Designed by Lavon B. Smith

### INSTRUCTIONS

#### Transfer patterns

Using spray adhesive, glue patterns to wood and cut parts to shape.

1). Rout around edges as indicated (Fig.

### SUPPLIES

Pine or Fir wood  
Saw  
Router  
Spray adhesive  
Drill  
Nails  
Wood bead

Sandpaper  
Glue  
Two screws, 1-1/4", No. 8  
hardboard  
Wood putty  
Three 8d finishing nails  
Finish of your choice

### BILL OF MATERIALS

Part	Description	Size in inches
A, E, F	Body and Vanes	2 x 6 x 24
B, C, D	Base, Top Board	1 x 6 x 12

#### Drill

Counterbore and drill pilot holes in base, part B. Drill pilot holes for nails in part D.

Drill hole through center of rotor hub.

#### Sand

Sand all surfaces that will be exposed after assembly.

## Assemble

Glue vanes to rotor hub. Make sure each vane is seated down on bottom of groove on hub (**Fig. 2**).

Secure base to body with screws

Glue parts C and D to the top of the body and also use finishing nails. Set nails

below surface with nail set, then fill holes with wood putty.

Attach rotor to housing with nail, placing wood bead between rotor hub and housing to serve as a bearing. Leave about 1/8" of nail sticking out from hub to allow rotor to turn freely (**Fig. 3**).

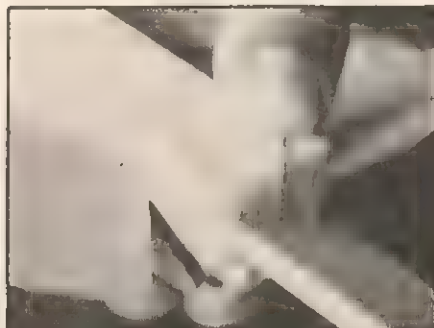
## Finish

Apply a finish of your choice.

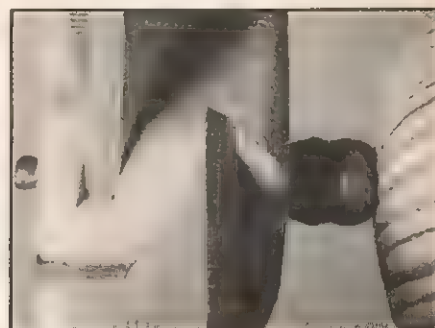
To obtain a kit and additional information for this project, please contact **Creations in Wood**, Route 4, Box 282, Fayetteville, AR 72701.



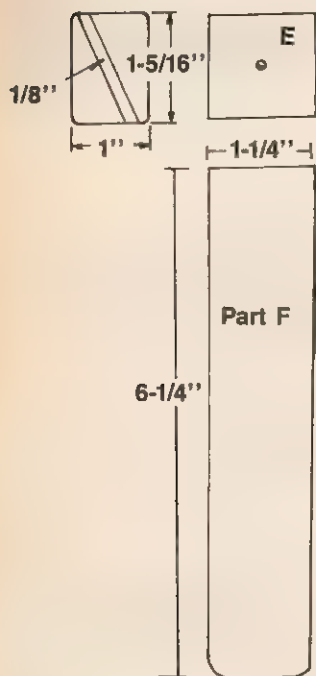
**Fig. 1.** Rout radius on edges of body of windmill. A 3/8" radius is also routed on other parts. See drawings.



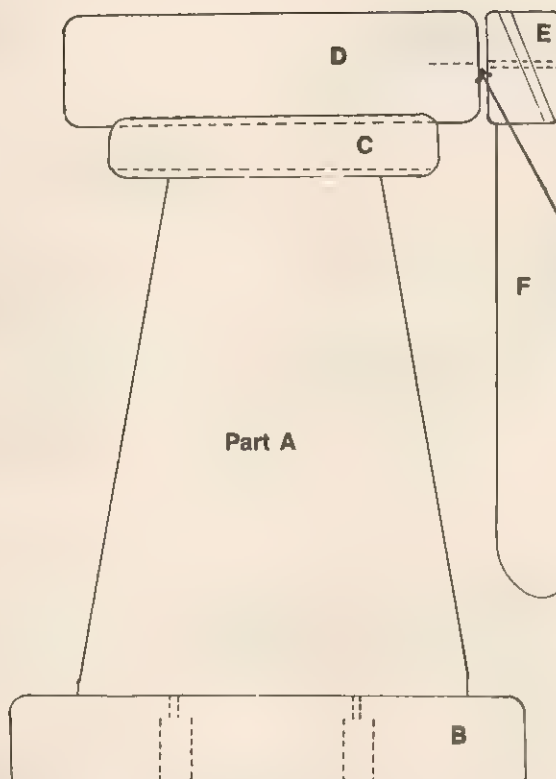
**Fig. 2.** Secure vanes in groove of rotor hub with glue. Each vane is seated on bottom of groove.



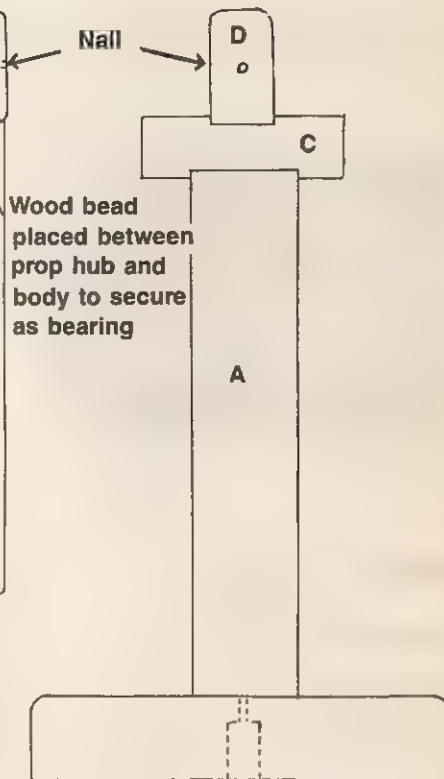
**Fig. 3.** Nail is left to extend from front of hub to allow rotor to turn freely. Bead between hub and housing serves as bearing.



1/8"  
End view of part F



Assembly—side view

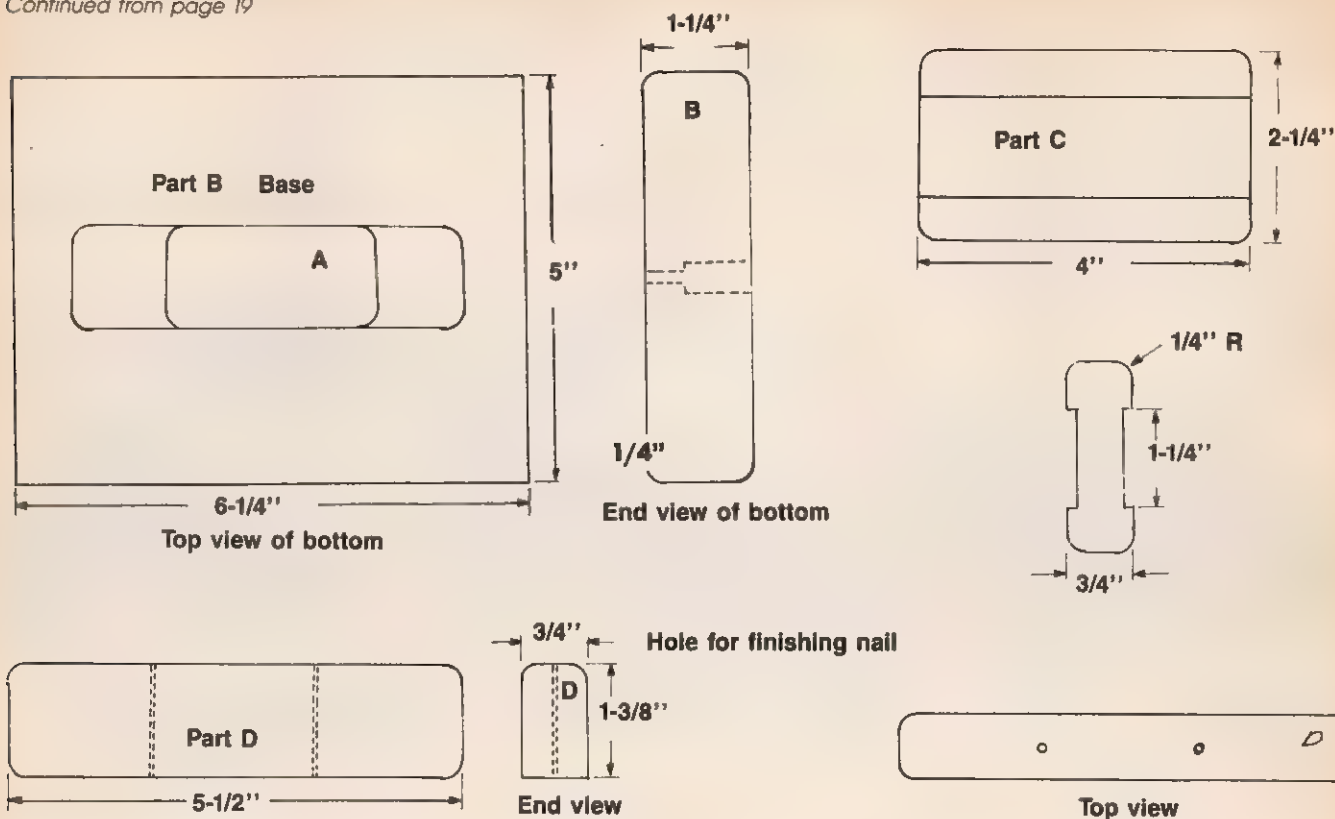


Counterbore for screw heads  
Assembly—front view

Continued on page 20

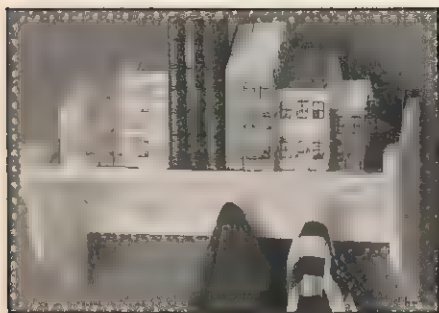
## Windmill Plans

Continued from page 19



## VILLAGE BOOK ENDS

## Project 8



Designed by Amy Albert Bloom

### SUPPLIES

Two pieces of 48"-long x 6"-wide x 3/4"-thick pine  
Saw  
Acrylic paints: Deco Art Softies  
Sno-White, Hushed Violet, Angel Blue, Banana Cream, Shy Blue, Strawberry Cream and White

1/2"- wide flat paintbrush  
Aleene's Tacky Glue (in the Gold bottle)  
Aleene's Right-On clear acrylic finish  
Sandpaper  
Fine and medium-point permanent Black markers

### INSTRUCTIONS

#### Transfer pattern

Trace houses on pine and cut out six large, six medium, and four small houses. Lay houses together to check for matching sizes; trim where needed.

#### Glue and sand

Sand all pieces.

Glue three large houses together to make one piece; repeat. Glue three medium houses together to make one piece; repeat. Glue two small houses together to make one piece; repeat.

#### Paint

Paint each house, following photo for color placement. Walls and roofs contrast.

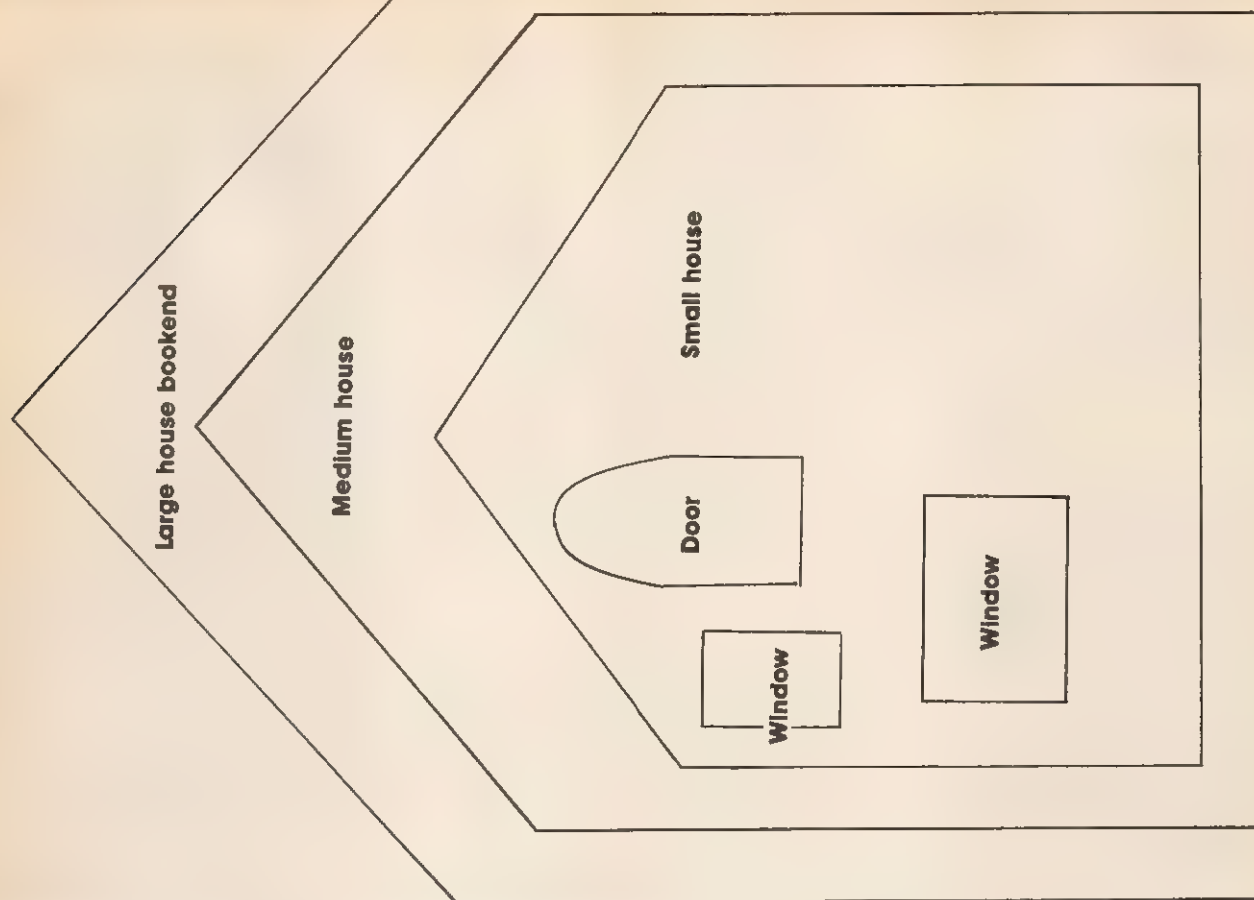
Trace windows and doors on house

fronts with pencil. Add any details desired. Trace pencil lines with markers, using the fine point for smaller details.

#### Finish

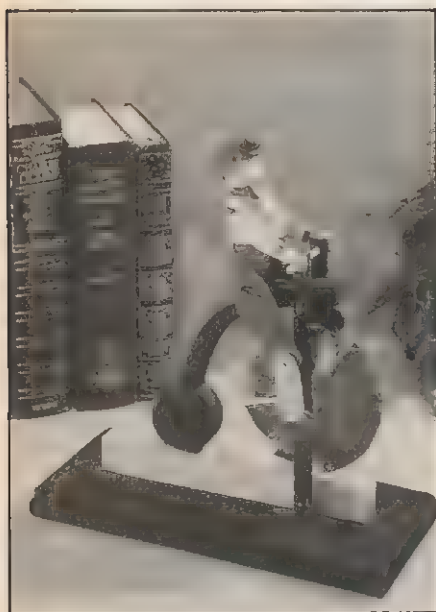
Stack and glue each set of houses together, aligning backs and sides. Let houses dry in stacked position. When dry, coat with clear finish. When dry, lightly sand.

## Village Book Ends



## Bicycle Boy Whirligig

## Project 9



*Designed by Sharon Pierce*

### SUPPLIES

Scroll saw or band saw; wood  
 and metal cutting blades  
 Drill, 5/64", 3/32", 7/32", and  
 1/8" bits  
 Stationary belt sander or sanding  
 wheel; medium-grade paper  
 Metal cutters  
 Soldering iron  
 Needlenose pliers  
 Solder  
 Acrylic paint: Titanium White,  
 Burnt Umber, Chromium  
 Oxide Green, Mars Black,  
 Naphthol Red Light  
 Brushes: 1/2", 1/4"  
 Semi-gloss lacquer spray  
 Sandpaper: medium and fine  
 grades  
 Emery cloth  
 Wood glue  
 Tracing paper

Poster board  
 Permanent, Black, fine-tip marker  
 For outdoor use: metal rod, 3/16"  
 diameter, 15" to 36" long  
 Birch plywood, 1/4" thick, 6"  
 x 8"  
 Pine, 3/4" thick, 11" x 12"  
 Birch plywood, 1/4" thick, 6" x 8"  
 Sheet metal, copper: .025 x 10"  
 Copper wire, 14 gauge: 15" long  
 Copper or brass rod, 1/16"  
 diameter: 12" length  
 Wooden dowel, 5/8" diameter:  
 Four 1/4" lengths  
 Wooden dowel, 3/16" diameter:  
 3" long  
 Wooden dowel, 1/8" diameter:  
 2" long  
 Washers, 1/2": two (with 1/8"  
 opening)

*Continued on page 22*

# Bicycle Boy Whirligig

Continued from page 21

## INSTRUCTIONS

### Trace the pattern

Trace all the pattern pieces, including paint lines, and transfer onto poster board. Cut out templates, cutting around the outlines only. Trace body and wheel section onto 3/4" pine. Trace two arms, two thighs, and two foot sections onto the 1/4" birch. Trace the wheel pattern onto the copper sheet metal.

### Cut out the pattern

Cut out all the wood pattern pieces. Then cut two strips of 1/4" birch plywood 1/2" x 7-3/8" (this is illustrated as a pattern piece). Also cut two base pieces from 3/4" pine, 1" x 8" and 4-1/2" x 10-1/2". Cut four 1/4" lengths of 5/8"-diameter dowel, a 3" length of 3/16" dowel, and a 2" length of 1/8" diameter dowel. Using the metal cutting blade, cut out the copper circle, including the eight cuts into the center section. Sand the edges of the wheel with an emery cloth. Be careful not to scratch the wheel.

### Drill

Drill a 3/32" diameter hole in each joint as marked on the patterns and through the top of the 7-3/8" lengths of birch plywood and the main section of the bicycle where they will be joined. Drill a 1/8"-diameter hole into this main section as marked on the curved section. Then drill a 3/32"-diameter hole through the center of two of the 1/4" wood spacers previously cut from the 5/8" dowel. Then, using the 5/64" bit, drill a hole through the center of the other two spacers, the center of the copper wheel, the toes of the feet and the point where the axle passes through the 7-3/8" lengths of birch plywood. Drill a 7/32" hole into the top of this same vertical piece to hold the handlebars.

### Sand

Sand all pieces on the sander, holding the edges at an angle to the sander to achieve a carved effect. Give each piece a final sanding by hand with fine-grade sandpaper. Round edges of the 1/8"-diameter dowel and insert into the

hole in the curved section of the main bicycle part.

### Paint the toy

Paint the wind toy according to the following proportions. Measurements are approximate. Paint lightest areas first, ending with Black. Shirt, socks, 8" base piece: 1/2 tsp. White/few drops of Burnt Umber. Hat, pants, 2 spacers (3/32" hole), trim: 1/2 tsp. Green. Hair, shoes: 1/8 tsp. Burnt Umber/drop of Red. Bicycle, base: 1-1/2 tsp. Black.

Spray all pieces with a protective coat of semi-gloss lacquer. When dry, draw the eyes with the Black permanent marker.

### Assemble the toy

To form the flared wheel, hold the center of the wheel between the thumb and finger of one hand and then, one section at a time, use your thumb and finger of the other hand to gently bend and twist the left side of the section back approximately 3/16" while you bend and twist the right side of the section forward 3/16". Do this with each section, making them as identical to the first as you can. Keep the center of the wheel as flat as possible.

Now, cut the 1/16" diameter rod to a 5" length and insert this into the center hole of the wheel. Use the soldering iron and solder to fasten the rod to the wheel at the center point of the rod. Slip one of your wood spacers onto the bottom half of the rod and hold the bottom half of the wire with needlenose pliers to keep the wheel straight while soldering. Hold the wheel in a horizontal position. Make sure the joint is a smooth one. Repeat this process on the other side of the wheel.

Glue the two base pieces together, making sure the 3/4" surface is next to the base. It should be 1" high.

If you will be using this wind toy outdoors, drill a 7/32" diameter hole into the underside of the base, drilling about 1/2" into the top base piece. Then cut off the top 3/8" of a flathead nail or tack with metal cutters and insert this, flat side out, into this hole. Tap it in with a dowel, using a hammer if necessary.

Slip a washer on both sides of the wheel and then wood spacers with a

5/64"-diameter hole. Insert the axle into the holes on the vertical pieces of the bicycle. Glue the vertical pieces to the top base piece 1-1/2" from the front of this piece and flush with the black base.

Now position the other bicycle piece so that the holes for the cross bar are lined up. Cut and insert a 2-1/4" piece of 14-gauge copper wire. Curl the ends with needlenose pliers.

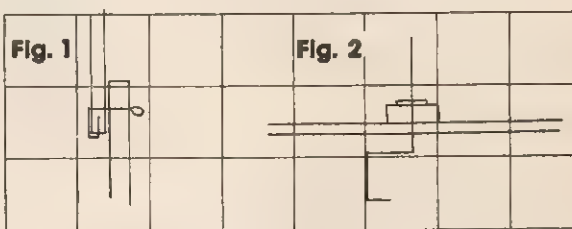
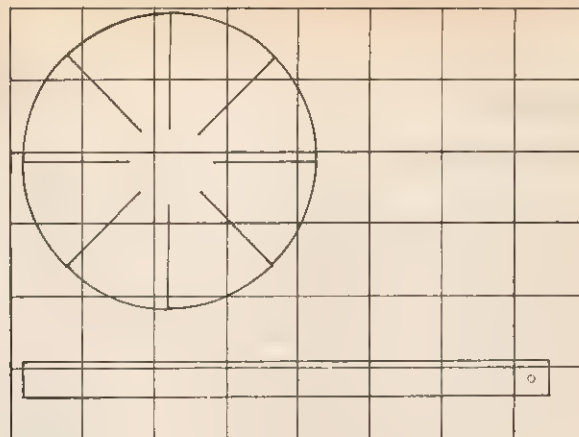
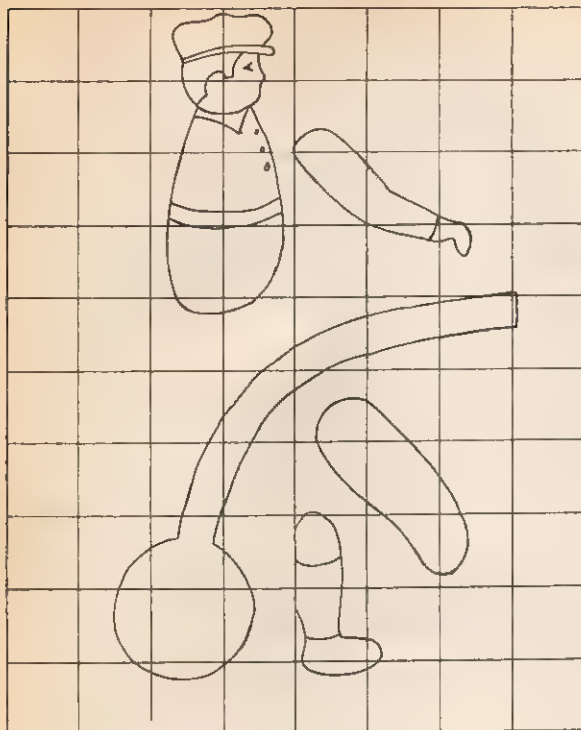
Attach the arms of the boy with a 2-1/2" length of the copper wire. Curl the ends. Cut a 3-1/2" length for the body/leg joint, inserting the Green spacers between the body and leg and curl the ends. Cut two 1-3/4" lengths of the copper wire and then drill a 3/32" hole into the tip of each thigh piece. Insert the 1-3/4" copper wire into the thigh joint and then bend the wire according to **Figure 1**. The wire bent into the edge of the piece will keep a flat joint next to the bicycle. Flatten the wire against this piece as much as possible. Then insert the other end into the remaining knee piece and curl the end. All joints should be loose enough for free movement.

Round ends of the 3"-length dowel with sandpaper. Insert this through the holes at the top of the bicycle, sanding sides if necessary. Now position the boy on the bicycle and glue the hands on the handlebars. He should sit back about 1" from the vertical pieces. Note that the 1/8" dowel protruding from the main section is to keep the knee joints from buckling backwards.

Do not glue the body to the bicycle until the legs are working properly. Refer to **Figure 2**. Bend the rod down at a 90° angle, 1/8" from the vertical piece. Make another 90° angle away from the bicycle, 1/2" from this bend. Slip the feet onto the pedals and check proper movement before making the final bend. Make sure the wheel does not touch the sides of the bicycle. Make one more 90° angle, 1/2" in from the last bend, upward. The first bend on the opposite side of the axle should be upward.

If you are using your boy on the bicycle as a decorative folk toy, you can delete the last bend on one of the pedals and use the extended copper rod as a handle to manually make him ride the bicycle.

If he will be riding outdoors, cut a length of a 3/16"-diameter metal rod.



For full size pattern, enlarge on 1 square inch grid.

The length depends on where you will place the wind toy. Insert this into the hole underneath the base. The bicycle boy can be left to spin in the wind and catch it as he may, or you may add a tail vane approximately 7" long to the base on the left side of the boy. If it is attached to this side, the boy will ride

forward. If you decide to use a tail vane, just cut a notch with a coping saw across from the vertical piece and cut a vane from 1/4" birch plywood.

For more information about similar projects, please see the **Sterling Publishing** address in our Source of Supply list on page 60.

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## COOKERY CRAFT

## Project 10



Designed by Bill Stankus

### GENERAL INSTRUCTIONS

One of the enjoyments of a project of this sort is finding the wood. You may purchase the selected wood from a local lumber yard...or be resourceful! Search through firewood stacks and trimmings from fruit orchards, or pick up scraps from cabinet shops or trade school wood shops. Or take a hike in the forest and cut your own free wood from a live tree! Remember, however, while green wood carves well, it is susceptible to warping. Making these wooden cooking tools means shaping and carving pieces of wood to meet your own design ideas and cooking needs.

Select wood for a specific tool and cut it to length somewhat longer than

the final piece. Since you will be constantly refining the piece, it's best to start out with more length, width, and thickness to assure a proper final shape. If you have selected a tree limb for a spoon, for example, cut it to length with a hand saw and use an axe or knife to form its rough shape. If you use flat lumber yard wood, begin by cutting to approximate length and width on a Dremel No. 580 Table Saw. Next, pencil-draw on the wood a spoon shape and use a No. 571 Dremel Scroll Saw, No. 730 Disc-Belt Sander, and a Moto-Tool® with selected cutters to complete the spoon. A similar procedure can be used for the flipper, pasta pick-up, and sizer. Note that the spoon and the flipper are the only tools possibly requiring a bent shape, but all utensils can be made straight for simplicity and uniformity.

Continued on page 24

## SPECIFIC INSTRUCTIONS

To determine the size of the holes for the pasta sizer (it all depends on your family's spaghetti appetitel), cut several holes in cardboard. Consider 3/4" to 1-1/4" diameter holes for 2 hungry adults as a guideline. Transfer the hole sizes to the pasta sizer blank. Drill a small hole in the center of the area to be cut out, insert a scroll saw blade through the hole, attach blade to the Dremel Scroll Saw, and cut out the hole.

### Pasta pick-up

On the flat head side of the pasta pick-up, make out the locations of the dowel pins and drill holes which are 1/4" deep. Glue and insert the pre-cut dowels such that the profile of the pick-up is convex, thus matching a pot or bowl contour.

### Stirring Spoon

After shaping the spoon blank, use a Dremel Moto-Tool and high-speed cutters such as No.'s 100, 131, or 144, or the standard tooth tungsten carbide cutters No.'s 9935 and 9932 to carve out the spoon head. Since this is a stirring spoon, it is not necessary to carve a thin-lipped spoon; leave a solid edged lip for best results.

### Spatula

Once the spatula is shaped, use a Dremel Disc-Belt Sander to create a knife edge. Be careful not to make the silhouette too thin as to be brittle and susceptible to breaking.

### Flipper

The curved profile of the flipper is achieved by removing wood from underneath the handle area and from above the flipper area (Fig. 1).

### Tongs

Cut the thin tong blades out on a Dremel No. 580 Table Saw. Cut the wedge piece to shape on Dremel Scroll Saw No. 571, and sand it flat on the Dremel No. 730 Disc-Belt Sander. Pre-drill holes for escutcheon pins only on one side at this time. Apply glue to one side

## SUPPLIES

Select fruitwoods, such as apple or pear, or hardwoods such as cherry, maple or birch (see Bill of Materials List)  
Dremel Compact Power Tools: No. 580 Table Saw; No. 571 Scroll Saw, No. 730 Disc-Belt Sander; Moto-Tool ; High Speed Cutters No.'s 100, 131, 144, or 9935 and 9932 No. 229 Router Attachment, Using Either No. 610, 632, or 640 Router Bits

Behlen's Salad Bowl Finish or Mineral Oil  
Six 1/2" brass escutcheon pins  
Hand saw, axe, or carving knife (optional)  
Cardboard  
Pencil  
Two brass round-head screws, No. 12 x 2  
Waterproof glue  
Hand electric drill with 1/4" brad point drill bit  
3/64" drill bit

## BILL OF MATERIALS

(Measurements are for blank shapes; please see drawing for shapes and proportions)

Part	Description	Size In Inches
A	Stirring Spoon	3/4 x 2 x 12-1/4
B	Spatula	1/2 x 1-5/8 x 12-1/4
C	Pasta Sizer	3/8 x 3 x 10-3/8
D	Pasta Pick-Up	5/8 x 1-3/4 x 13-1/4
	Dowels for Pick-Up	Four, 1/4 x 1-7/8 ea. Four, 1/4 x 2 ea. Two, 1/4 x 2-1/4 ea.
E	Two Tongs Blades	5/32 x 3/4 x 13-3/4 ea.
F	Tongs Wedge	9/16 x 1 x 3-1/2
G	Flipper	3/4 x 1-3/4 x 11
H	Wall Rack	3/4 x 4-1/2 x 19-1/2
I	Nine Hanger Dowels	1/4 x 2-3/8 ea.

of the wedge piece and to its matching area on the tong blade and secure the two units together with escutcheon pins. Once the glue is dried, repeat the drilling and gluing process for the other tong blade.

### Wall rack

Use the Dremel Moto-Tool No. 229 Router Attachment and a selected high speed router bit, such as the 1/4" V-groove bit (No. 640), to cut the decorative grooves on the wall rack. After cutting the grooves, drill out the dowel holes and glue the tool hanger dowels in place.

### The finishing touch

After all shaping is finished, use very fine sanding belts on the Dremel Disc-

Belt Sander to finish-sand all kitchen utensils. Be certain to remove all rough spots and to round over all edges.

After the final sanding, rub several coats of mineral oil on the tools, if the project is for decorative purposes only, or use Behlen's Salad Bowl Finish, which has been approved by the F.D.A. for use in contact with food. Apply several coats to the tools for a lustrous finish.

Periodically re-oil the utensils with whichever finish you used initially. Re-oiling will keep the wood lustrous and also extend the life of the utensils. Note: never leave utensils in soapy water for any length of time and do not clean them in an automatic dishwasher.

See our Source of Supply listing for more information about this and other quality **Dremel Compact Power Tools** and project plans.

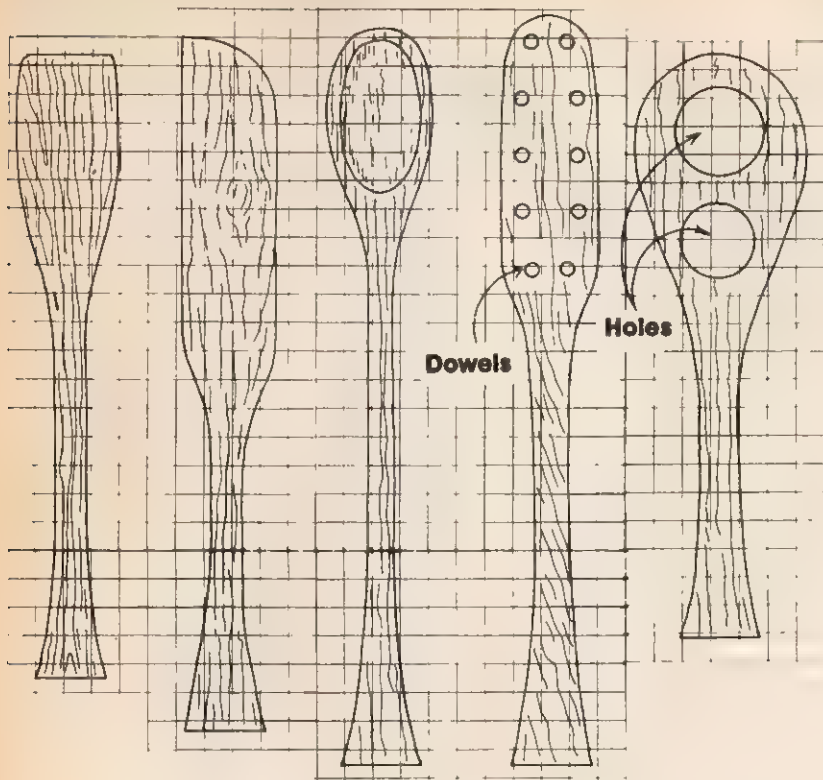
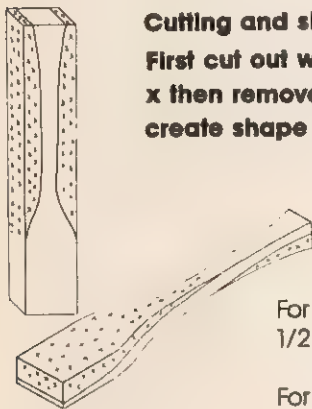


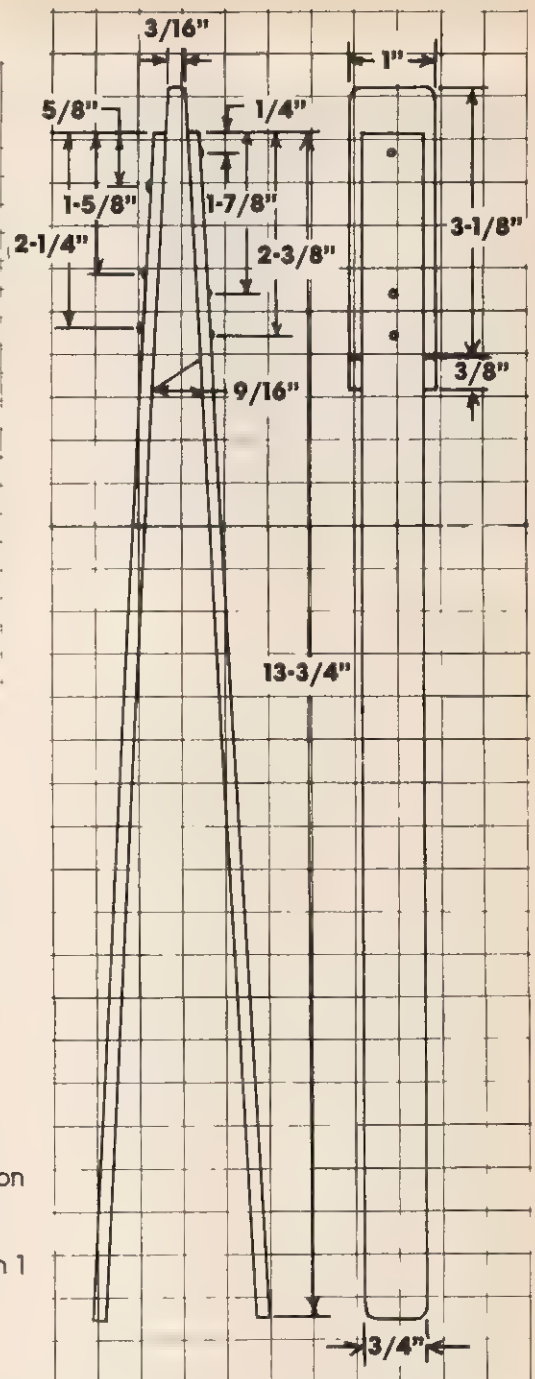
Fig. 1

**Cutting and shaping sequence for flipper.**  
First cut out waste on sides marked in x then remove area marked with x to create shape of flipper.

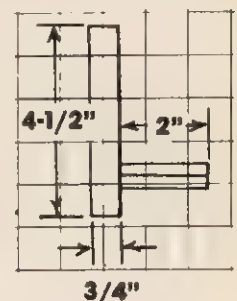
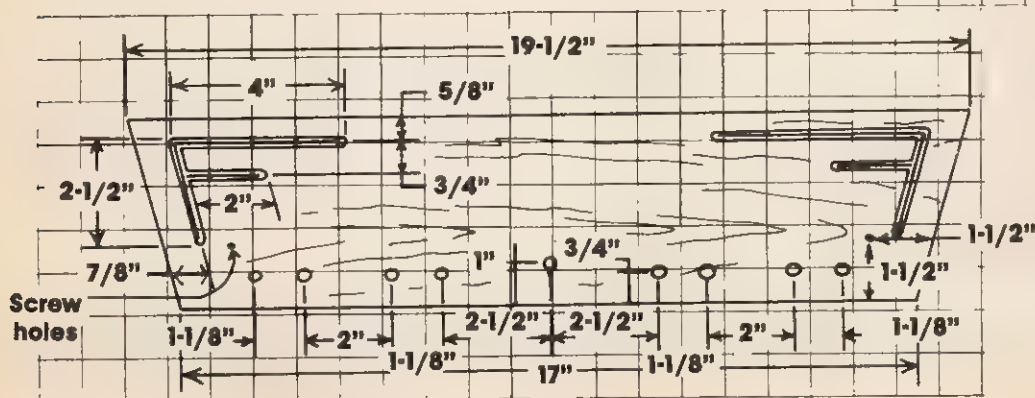


For full-size utensil patterns, enlarge on 1/2 inch grid.

For full-size rack pattern, enlarge on 1 inch grid.



## Wall rack



Side view



*Designed by John Nelson*

## INSTRUCTIONS

### Select the wood

Make the cutting board from a hardwood that is 3/4" to 1"-thick, knot-free, and straight-grained. It would be best to use a single, 11"-wide board if possible. If you have a planer, glue up your 1"- to 2"-wide scrap pieces to get the 11"-wide piece. If you glue-up material, use a waterproof glue and plane the surfaces in order to have a smooth surface.

The board pictured was made of glued-up pieces of ash wood, 1" thick.

A hardwood such as maple, birch, cherry, ash, or oak would be a good choice.

**For full size pattern, enlarge on 1/2 square inch grid.**

### Copy the pattern

Use a copy machine to copy the pattern or use a pantograph and grid method.

### Transfer the pattern

Use a special spray adhesive that temporarily bonds copies of patterns to the woodwork surface.

Or, trace the pattern from the paper to the wood using tracing paper or simply cut out the cardboard pattern and draw around the pattern.

### Cut the wood

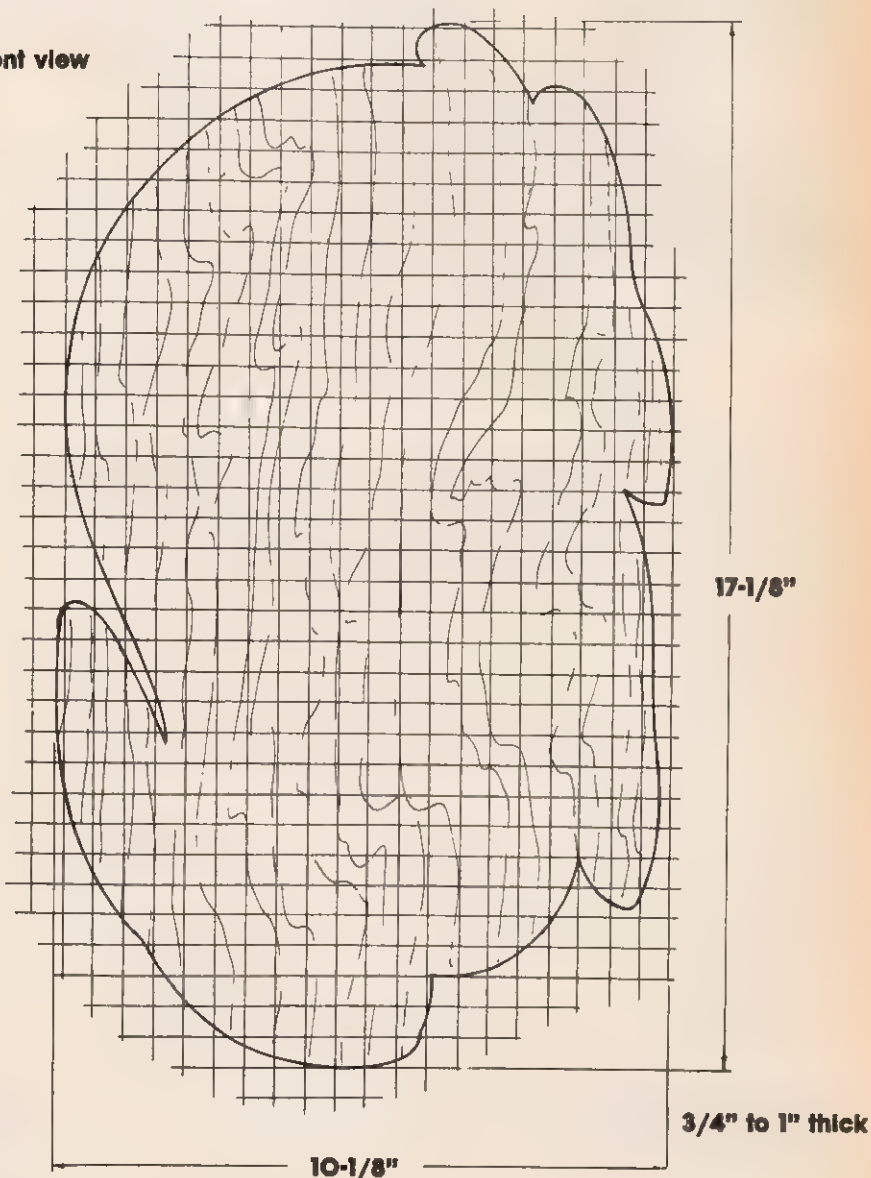
Cut just outside the line with a power band saw or scroll saw, saber saw, or hand scroll saw.

## SUPPLIES

3/4"- to 1"-thick, knot-free, straight-grained hardwood  
Band saw, scroll saw, or saber saw  
Cardboard or heavy paper  
Sandpaper  
Spray adhesive

Graphite paper  
Waterproof glue  
Planer  
Tracing paper  
OOOO steelwool  
Salad bowl oil finish

**Front view**



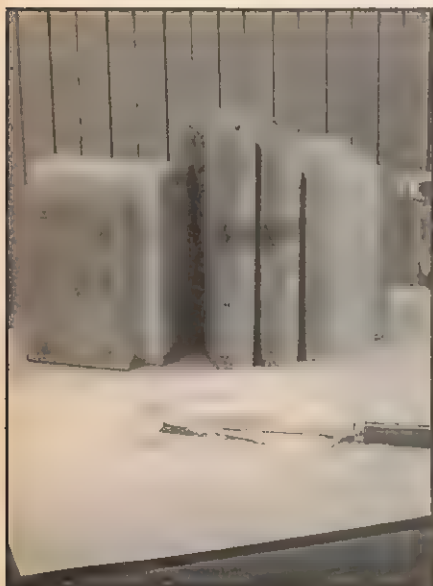
### Sand

Sand down to the line. Sand all over, progressively from medium paper to extra-fine paper. Keep all edges rather sharp.

Finish up with No. OOOO steelwool.

### Finish

Be sure to use a non-toxic salad bowl oil if your board is for food preparation. If the board is to be decorative only, you can use a high gloss finish.



*Designed by Bill Stankus*

## INSTRUCTIONS

### Select the wood

Use an attractive hardwood, such as walnut or cherry. Select wood which has unusual grain swirls, color, or other eye-catching characteristics.

### Cut the book end pieces

Cut the six book end pieces to size and sand them to smoothness. The edges that are joined together should be left sharp and the exposed edges should be slightly rounded over.

Set the two sets of three pieces into two groups, the left side and right side book ends.

Randomly select a spot near the four corners of workpiece A and mark these with an awl.

Do the same with part C.

### Drill holes

Countersink 3/8" diameter holes at these awl marks approximately 1/4" deep.

Drill holes over-sized of the wood screws through the center of these countersunk holes.

Position the three pieces (A, B, C left side and then A, B, C right side) so that

SUPPLIES	
Hardwood (walnut or cherry)	Drill (3/8" bit)
Saw	Glue
Sandpaper	Spray lacquer (Deft's Clear Wood Finish)
Awl	

BILL OF MATERIALS			
Part	Description	Size in inches	Quantity
A	Panel	3/4 x 3-7/8 x 6-3/8	2
B	Panel	1-7/8 x 4-7/8 x 7	2
C	Panel	3/4 x 5-1/4 x 6-3/4	2
D	Flat-head screws	No. 8 x 1-1/2	16
E	Plugs	3/8 diameter	16+
F	Base pads	(rubberized non-slip)	

they are a flush surface and flush bottom.

Carefully mark through the drill holes in A and C on to workpiece B.

Drill pilot holes at these locations.

### Attach pieces

Attach A and C to B with glue and screws. Be certain that the bottom and one edge are still flush.

Randomly drill several more 3/8" diameter holes approximately 3/16" deep on the surfaces of pieces A and C.

### Plug holes

Plug all holes with wooden plugs that complement the color of the book ends.

### Finish

Once the glue has set, trim off the excess plug lengths and finish-sand the book ends. Finish with multiple coats of a spray lacquer, such as Deft's Clear Wood Finish.

Attach the bottom pads. Use a rubberized material that will prevent the book ends from sliding.

## LOOKING FOR BACK ISSUES?

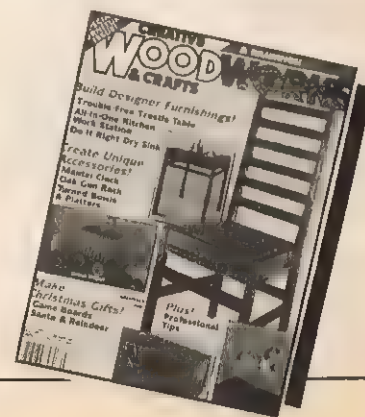
They're just \$4.50 each! Contact: Creative Woodworks & Crafts, 70 Sparta Ave., Sparta, NJ 07871, Attn: Reader Service.

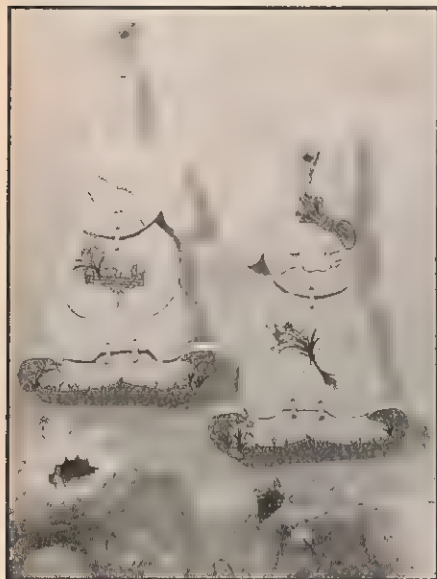
**March** Shaker Pieces, Tray, Cabinet, Tape Painting

**May** End Table, Tape Rack, Train, Wood Carving

**August** Ladderback Chair, Blanket Chest, Carousel Horse

**October** Pie Safe, Bookcase, Desk, Woodburning Craft





*Designed by Loyd L. Buettgenbach*

## SUPPLIES

3/4" x 6" x 24" pine lumber	Awl or sharp punch
Delta Ceramcoat paints: White,	Sand block
Green Isle No. 2008, Pretty	Sandpaper, No. 100 grit
Pink No. 2088, Bright Red C,	Graphite paper
Yellow D, Brown No. 2023,	Stylus or ballpoint pen
Wedgewood Blue No. 2069,	Three-ply heavy duty jute twine
Lavender No. 2047, Parch-	(2 yards)
ment No. 2092, Black F	KIWI non-toxic Shoe White
Duncan Snow Accents	Aleene's thick designer tacky
Brushes: No. 6 round scribbler	glue
stenciling brush, Series 7 finest	Tack cloth
sable hair, 3/4" flat sable hair,	Scrap rags
No. 5 round sable hair	Paper towels
Band saw or scroll saw	Palette knife
Drill, 1/8" bit	Walnut Hollow Farm Woodburn-
	ing tool with blade point

## INSTRUCTIONS

*Finished size: Each stands about 11".*

### Transfer patterns

Trace patterns to tracing paper. Select fine-grained, knot-free wood. Place patterns on wood with graphite paper in between. Transfer pattern to wood and cut out. Feet and ground-flower pieces should be cut length-wise with grain of wood for strength as should head/ear pieces.

### Drill

Drill holes where indicated on patterns. (Note: place wood pieces on block of scrap wood to prevent "breaking out" of hole on back when drill breaks through piece.)

### Burn wood

Use blade point on woodburning tool to darkly burn all lines. When a line, such as ribbon lines, reaches edge, continue burning around edge to back. Burn name and date or initials and date on back.

### Sand

Lightly sand entire fronts, edges, and backs of all pieces, making sure all pencil and/or graphite lines are removed.

### Paint

Carefully stay within the burned lines and base coat all pieces, front, back, and edges, with White. When dry, use palette knife or stencil brush to apply Duncan Snow Accents. When dry, use the awl to gently scrape over-run paint and snow accents from the burned lines.

Use Series 7 finest sable brush to carefully paint the following:

Black: all facial features, arm, inner ear, and feet outlines, ribbon outline.

Wedgewood Blue, Red, Yellow, Pink and Lavender: flowers and eggs.

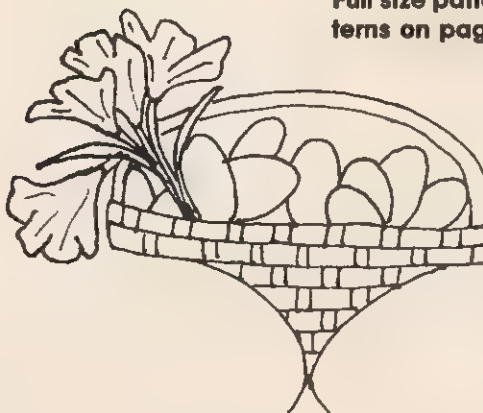
Green: grass and flower stems.

Pink: inner ears.

Wedgewood Blue: ribbon.

Brown lightened with Old Parchment: ground around feet.

**Full size pattern; see additional patterns on page 37.**



Ivory darkened slightly with Brown: basket.

Bright Red: using dry stencil brush work paint out of brush on palette, then lightly dab cheeks for blush.

Black and Green: touch up any lines where overruns of paint may have occurred.

### Assemble

Cut ten 5-inch pieces of twine.

Paint all twine with KIWI Shoe White. When dry, thread ends of twine from front to back and tie in back with square knot. Through the hanging loop, tie a second loop for balanced hanging. Trim all knot ends and coat each knot with Aleene's glue to seal knot and prevent untying.



**T**his popular chair from days of pastoral luxury is back! Our cozy, wide-back **Adirondack Chair** is made from pine and painted in a contemporary color to suit a lawn, patio, deck, or beach set up. The

plans are easy to follow and the materials are inexpensive, so you can build several chairs to complete an arrangement or to give as a gift. See our contents page for instructions.

**O**ur pair of wood craft decorating ideas are ideal as collectibles for any room in your home. The **Windmill**, with blades that turn, is easy to cut and assemble and features cheery tulips and other floral designs. Kids will enjoy this craft as a fun project to share with mom and dad. Our **Village Bookends** are simple block shapes decorated with handpainted and inked details that render a quaint, custom-look village square scene. Add your personalized touches to capture the main street of your home town! See our contents page for instructions.





**U**pdate the look of a turn-of-the-century toy with our **Bicycle Boy Whirligig**. He makes a wind-action-figure as a leg-pumping, wheel-spinning whirligig or a distinctive conversation piece as a shelf or

desk top accessory. Muted acrylic colors give your project an antique appearance while a copper metal wheel adds unique style. See our contents page for instructions.

**T**wo appealing kitchen designs include our **Cutting Board** and **Cookery Craft**. The Cutting Board is made from 3/4" or 1" thick, knot-free, straight-grained hardwood into a distinctive rabbit shape. It may be a decorative piece or a functional item when a salad bowl oil finish is applied. Our handmade Cookery Craft utensils can be custom-carved to suit your grip, cooking purpose, or decorating scheme. Made of apple or pear fruit-wood (or hardwood such as maple or birch), these utensils can be hand-somely displayed on a matching rack. See our contents page for instructions.



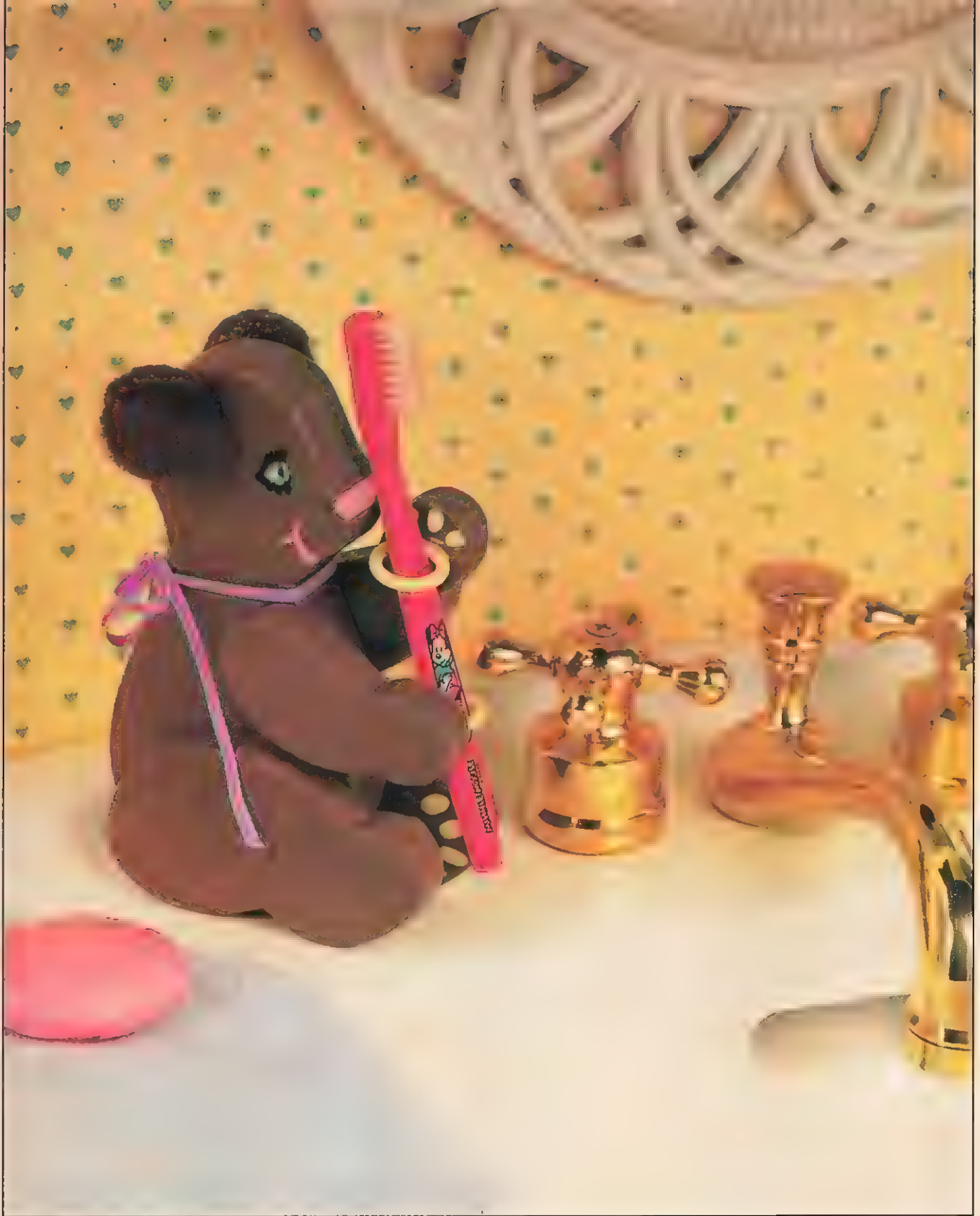


**H**ere is a design for **Hardwood Bookends** that would nicely suit dad's desk. The panels of contrasting hardwoods add heft and the wood plug patterns pre-

sent an extra element of craftsmanship that is as easy to create as it is handsome to display. **See our contents page for instructions.**

**E**aster decorations are always welcome woodcraft projects. **Barney and Bonnie Bunny** make great wall decorations for the kids' room or the kitchen. The 3/4"-thick pine figures are cut in separate pieces that are then tied together with twine. Woodburning adds the detail lines, and a new finish called "snow accent" is applied with a palette knife or stencil brush to create the bunnies' fluffy appearance. Invite the kids to help apply the "snow accent"—it's fun and easy to do! Our **Easter Bunny Wagon**, too, is an ideal project for an Easter gift decoration. The simple woodcutting patterns make the Bunny quick work, and the embellishments of fur ears and ribbon reins add a cute craft touch (don't forget to fill the basket with goodies!). See our [contents page](#) for instructions.





**K**ids may reach for their toothbrush more eagerly when they have this cute **Teddy Bear Toothbrush Holder** to enjoy. Two plastic rings hold the toothbrush in place between Teddy's paws. Painted details and

the addition of two furry ears make the wood craft all the more beguiling for your kids! What a great gift idea! See our **contents** page for instructions.



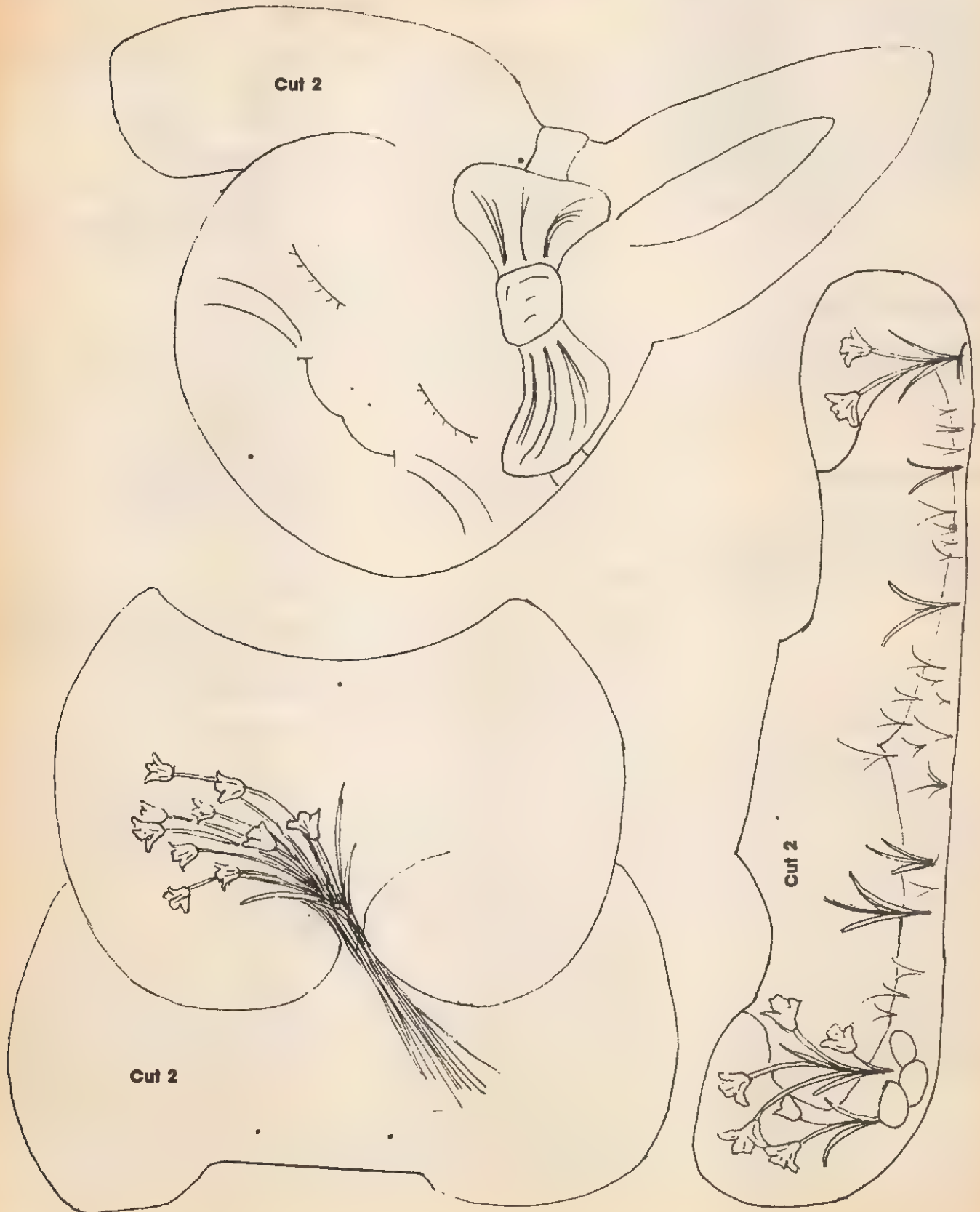
**H**ere's a super gift idea you can make for Mother's Day! Our cedar wood **Planter** is quick to build and accommodates at least two potted plants for mom's kitchen or patio decoration. We suggest you leave

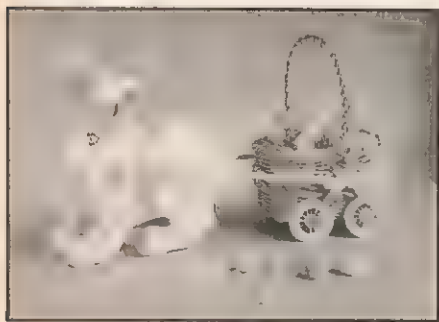
the wood unpainted so that the natural color and texture of the cedar may add a rustic appeal to the Planter. [See our contents page for instructions.](#)

# Barney and Bonnie Bunny Patterns

Continued from page 28

Full-size patterns





*Designed by Eve Andrade*

## INSTRUCTIONS

### Transfer the patterns

Copy the patterns on tracing paper and transfer to wood with graphite paper.

### Cut out pieces

Cut out pattern pieces and sand all surfaces and edges. Clean all surfaces and apply wood sealer before painting. Paint two coats of white base color to all pieces.

### Drill

Determine left and right legs. Using 3/16" bit, drill 1/4" deep holes in places indicated as wheel axis points on the inner sides of the paws.

Now you'll need three 1-1/2"-diameter spools for rollers. Cut each spool in half and remove a little wood to shorten the spools so they can fit between the legs of the rabbit.

Use glue and 1" brads to attach right legs to the body (pattern indicates position).

Paint spools and dowels White. Cut three 2" lengths of the 3/16" dowel. Glue dowel ends into each of the three inner holes of the paws and back legs. Put the three painted spools on the three dowels. Glue the top of each dowel and adhere to opposite paws; position on the body. Attach with glue and brads. Tap brads to recess below the surface; cover with a small amount of wood putty. Sand putty and paint a third coat of White.

## SUPPLIES

1-1/2"-wide wood stock for body  
3/4"-wide wood stock for legs  
Dowels: 3/16", 3/8"  
Three wooden spools, 1-1/2"  
diameter (plus two more, if to be used for wagon wheels)  
Small woven basket  
Four wooden craft wheels, 2-1/2"  
- 3" diameter (a variety of turnings and novelties are available in craft stores, or you may use wooden spools for wheels)  
Four wood caps or discs, or turned molding, 1/2" diameter for use as hubcaps on wagon wheels)  
Twelve 1" brads  
Six 1/2" brass or silver nails  
Fine-line Black marker  
Delta Ceramcoat paints: White, Light Blue, Pink  
One 1/2" screw eye

One yard of 7/8"-wide grosgrain craft ribbon  
Three yards of 3/8"-wide grosgrain craft ribbon  
Two 6" pipe cleaners  
Fuzzy white fabric  
Pink cotton flannel  
White 3-ply rug yarn, 2-1/2" lengths, approximately 150 strands  
Sandpaper  
Wood sealer  
Clean cloth  
Tracing paper  
Graphite paper  
Soft, fine-point lead pencil  
No. 1 round brush  
3/4" flat brush  
Clear, quick-drying permanent craft glue (Loctite Duro Quick Gel Super Glue)  
Aleene's No Sew fabric glue  
Clear acrylic spray varnish

### Wagon

Cut two lengths of 3/16" dowel for wheel axles. (Length should be equal to the width of the basket, two wheels, plus 1" to allow free rolling of wheels.) Paint wheels and 1/2" hubcaps White.

Holding hubcap with longnosed pliers, use a 3/16" bit to drill a 1/4" deep hole in each hubcap.

Open the weave of your basket with a screwdriver to make holes for the passage of the two wheel axles. With axles in place and equal overhang on each side, assemble wheels to each end. Glue dowel ends to hubcaps to secure the wheels.

Position the basket wagon behind the rabbit body to determine the length of the shafts. The front of the shaft should go only to the front tip of the rabbit's shoulder and allow free movement space between the rabbit and the wagon.

Weave two 18" lengths of 7/8"-wide ribbon through the basket on each side, just below the handle. The ribbon ends should hang to the outside. Tie each ribbon to the end of each shaft, allowing 2" of shaft overhang. Make a secure knot, then a bow.

### Face

Paint the face and details with a No. 1 round brush. Use a fine-tip Black marker for eyelashes and highlights in the eye. Spray with clear acrylic varnish.

### Pompom

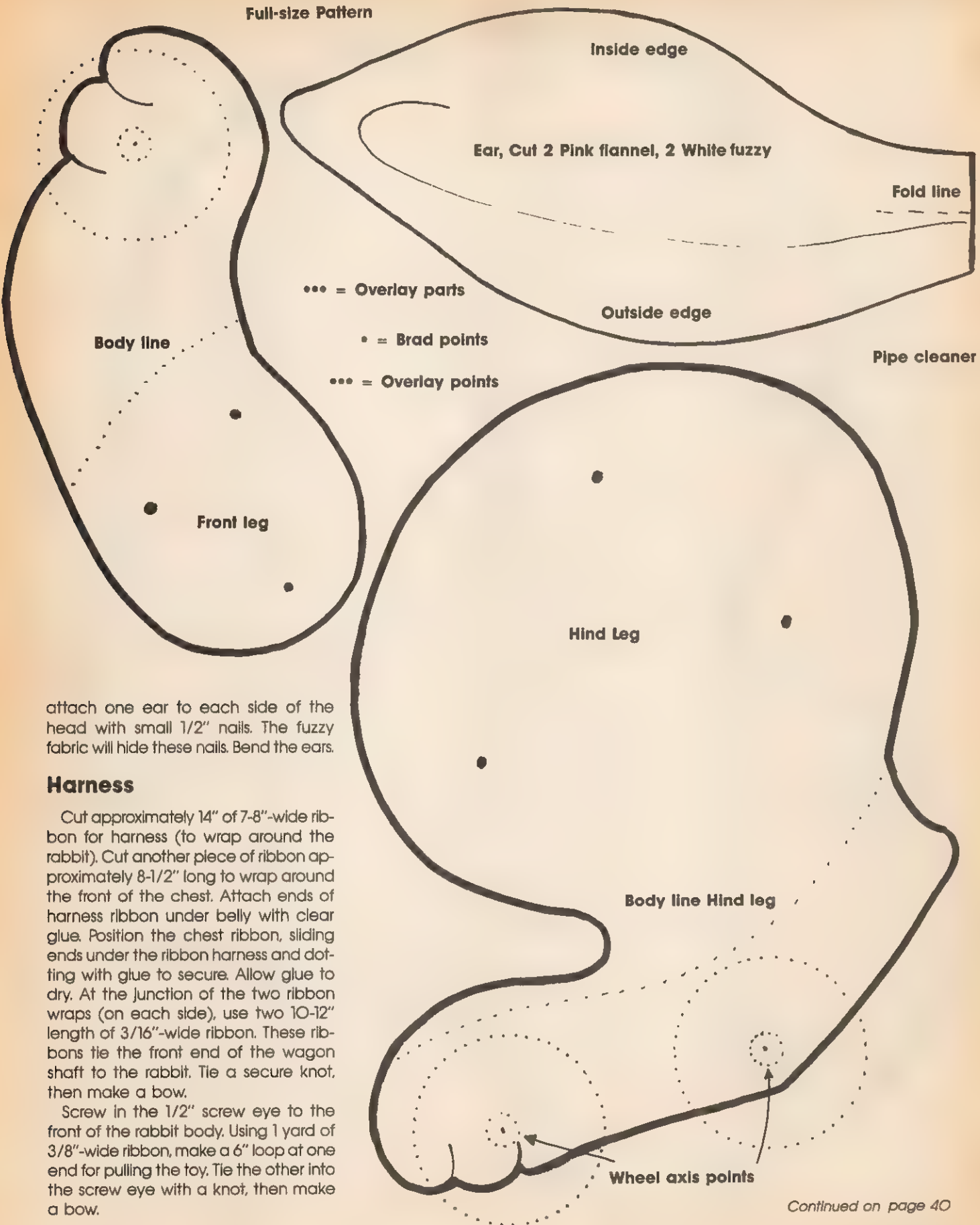
For the pompom tail, use precut White rug yarns (2-1/2" length). Tie about 150 strands at the center with a white string. Pull the strands tightly together to form a pompom. Trim to make round. Attach with glue to the rear of the body.

### Ears

Fold fuzzy white fabric in half; pin together with smooth sides out. Trace the ear pattern with soft pencil. Cut out a right and left outer ear. Repeat above procedure using pink cotton flannel to cut out a right and left inner ear.

Spread fabric glue on smooth side of fuzzy fabric. Place one pipe cleaner in center, curling the top to fit into the ear shape. Place matching pink flannel piece over the fuzzy fabric, fuzzy side out. Allow fabric glue to dry. Trim edges. Fold at base (white fuzzy side out) and

## Full-size Pattern



attach one ear to each side of the head with small 1/2" nails. The fuzzy fabric will hide these nails. Bend the ears.

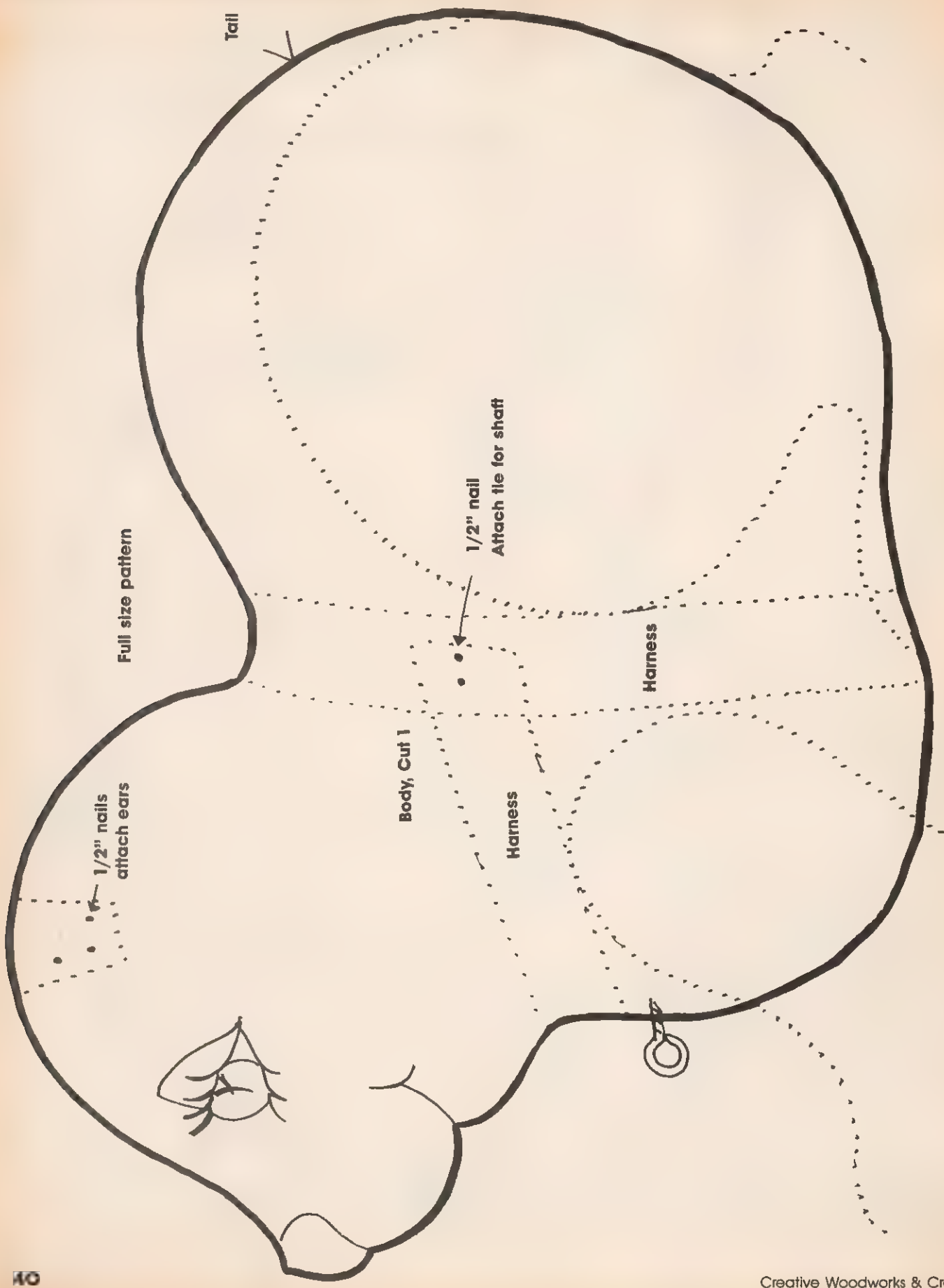
## Harness

Cut approximately 14" of 7-8"-wide ribbon for harness (to wrap around the rabbit). Cut another piece of ribbon approximately 8-1/2" long to wrap around the front of the chest. Attach ends of harness ribbon under belly with clear glue. Position the chest ribbon, sliding ends under the ribbon harness and dotting with glue to secure. Allow glue to dry. At the junction of the two ribbon wraps (on each side), use two 10-12" length of 3/16"-wide ribbon. These ribbons tie the front end of the wagon shaft to the rabbit. Tie a secure knot, then make a bow.

Screw in the 1/2" screw eye to the front of the rabbit body. Using 1 yard of 3/8"-wide ribbon, make a 6" loop at one end for pulling the toy. Tie the other into the screw eye with a knot, then make a bow.

Continued on page 40

Easter Bunny Wagon Plans



# TEDDY TOOTHBRUSH HOLDER Project

# 15



*Designed by Eve Andrade*

## INSTRUCTIONS

### Transfer the patterns

Copy the patterns on tracing paper and transfer to wood with graphite paper.

### Cut out pieces

Cut out body, upper and lower paws. Sand surfaces and all edges. The rounder the edges are, the more "bear-like" he will be. Apply a wood sealer before painting. The bear can be any color you choose.

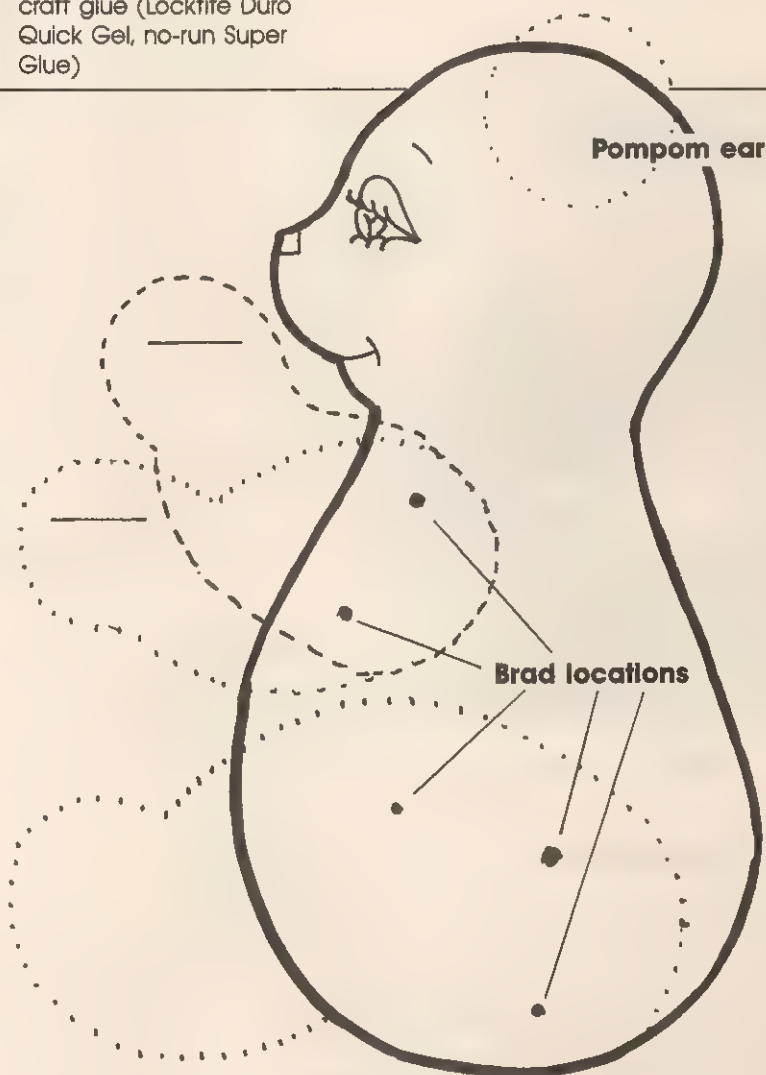
Paint all parts with 2-3 coats of your base color. Determine left and right lower legs and upper paws and paint Tan or Cream pads on all four paws (indicated by dot pattern) on the inner side of each. On this same side, glue a craft ring to each upper paw as pattern indicates. They must be glued perpendicular to the paw, so a good quick-drying clear craft glue is essential.

### Assemble

Attach right leg and right upper paw with glue and 3/4" brads, positioned as the pattern indicates. Small brads can be tapped to recess below the surface; a small amount of wood putty will cover the brad. (Craft glue can also be used in addition to brads.) Repeat as above for assembly of the left side of the bear.

## SUPPLIES

3/4"-wide wood stock for body	Sandpaper
1/2"-wide wood stock for paws	Woodsealer
Two 1/2" plastic craft rings	Clean cloth
Two 1" craft brown pompoms	Graphite paper
Delta Ceramcoat paints:	Soft fine-point lead pencil
Medium Brown, Tan or	Tracing paper
Cream, Blue, Pink	Brushes: 1/2" flat brush, No. 1
Fine-line permanent Black marker	round brush
3/4" brads	
Clear, quick-drying permanent	
craft glue (Loctite Duro	
Quick Gel, no-run Super	
Glue)	



### Paint

Paint a final coat to the body and outside surface of legs. When totally dry, paint face details. The fine-line marker can be used for eye lashes and any other fine detail.

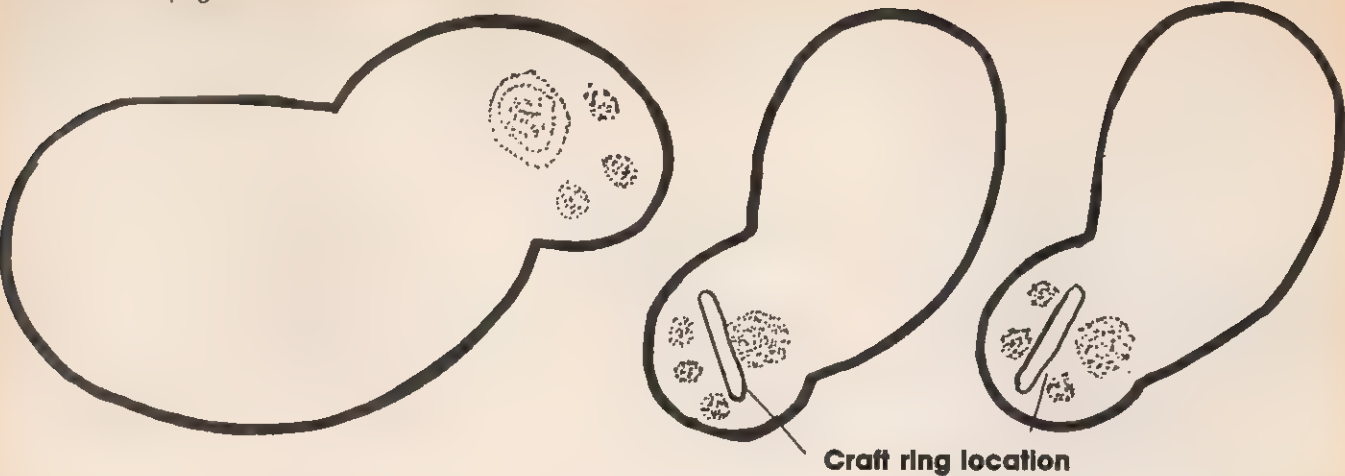
### Finish

Use clear acrylic varnish. When totally dry, glue matching pom-pom ears to each side of the head.

*Continued on page 42*

# Teddy Toothbrush Holder Plans

Continued from page 41



## PLANTER Project 16



Designed by Laron B. Smith

### INSTRUCTIONS

#### Cut all parts

Cut all parts to shape according to drawings. **Note:** end pieces, parts A, join the bottom with a slope of 18° and are cut to allow the sides to slope at 18° as well. The result is a compound angle on the end pieces. (See drawings.) To cut the compound angle on each piece to allow sides and ends to slope at 18° first tilt the saw blade 5-1/4° from its normal 90° setting. Next, set the miter gauge on 73° (See drawing of end piece, part A.) **Note:** the bottom and top edges of each end and the sides and ends of

### SUPPLIES

- Western Cedar wood
- Saw
- Miter gauge
- Drill
- Ten screws, 1-1/4", No. 8 hardboard
- Sandpaper
- Dowels
- 48 galvanized nails, 2d common

### BILL OF MATERIALS

Description	Size in inches
Tongue assembly	1 x 12 x 72
Axle assembly	1 x 12 x 72
Wheels	1 x 12 x 72
Slats	1 x 12 x 72
Ends	1 x 12 x 72
Bottom	1 x 12 x 72
Dowel (1)	1/2 wide
Dowel (1)	3/16 wide
Dowel (1)	1/8 wide

planter bottom are cut at an angle of 18°.

#### Drill

Counterbore holes in parts, F, H, and I. Drill pilot holes for screw shanks in each of these parts. (See drawings.)

Drill 1/2" holes in part F to accommodate axles.

Drill 3/16" holes in each axle to accommodate wheel retaining dowels.

Drill 1/2" holes in center of each wheel. Drill holes in tongue, according to drawings.

#### Sand

Sand all surfaces as required.

#### Assemble

Assemble axle parts to bottom (**Fig. 1**). Assemble ends to bottom, then at-

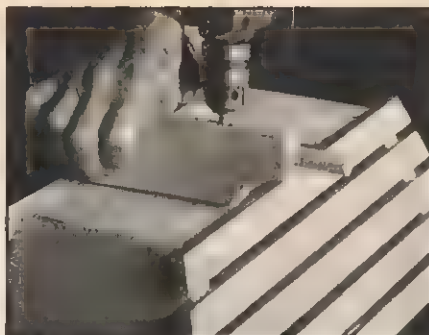
tach side slats to frame. Sand ends of slats with sanding block.

Assemble tongue to stand (**Fig. 2**).

Assemble tongue and stand assembly to planter bed.

Secure wheels on axle with wheel retaining dowels

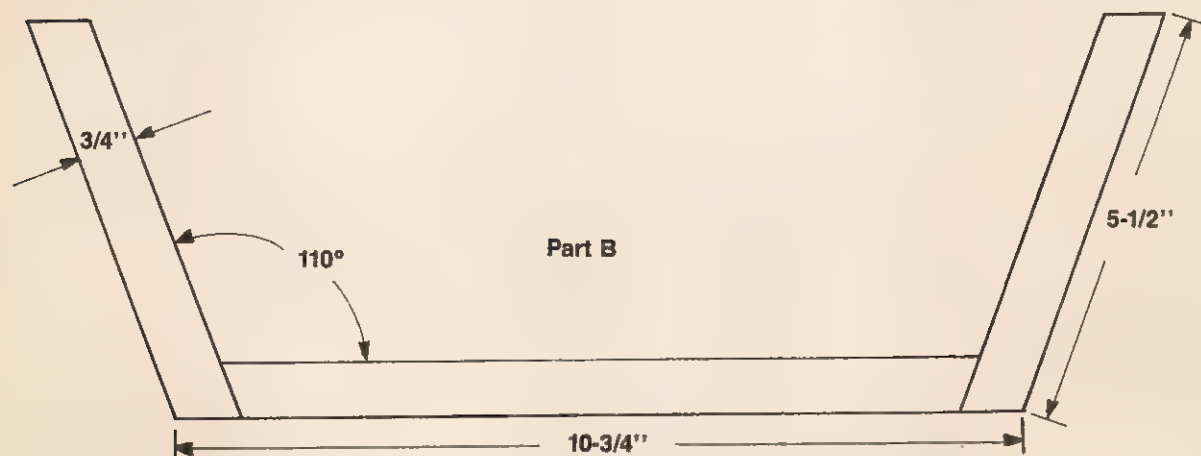
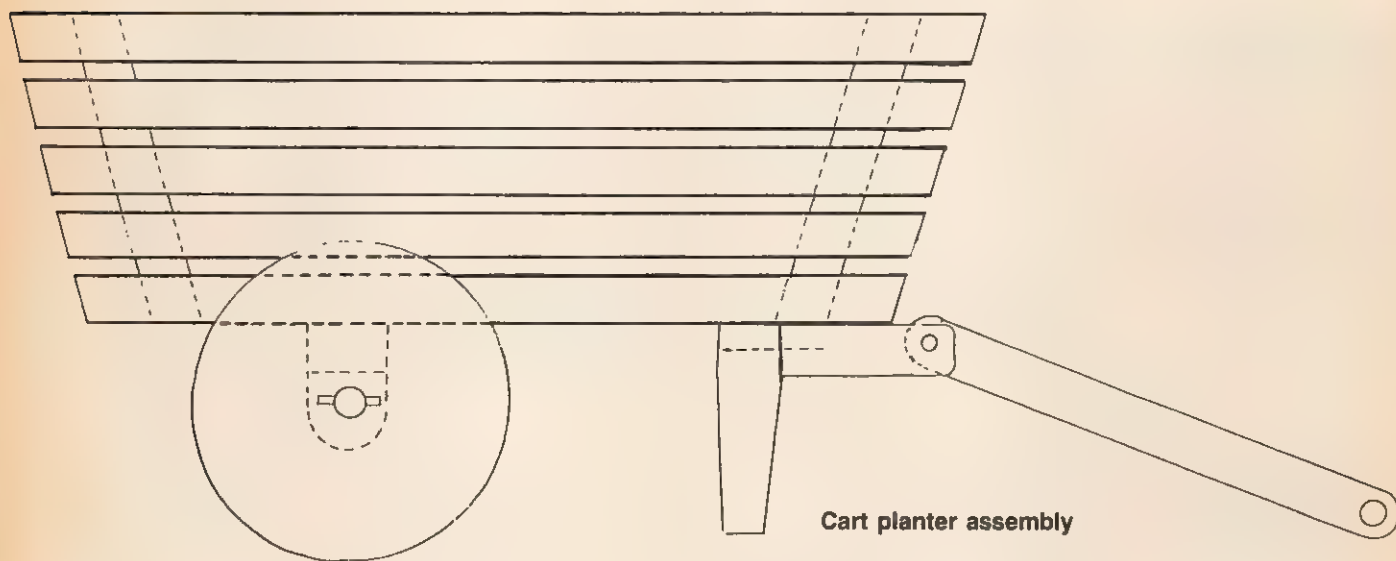
To obtain a kit and additional information for this project, please contact **Creations In Wood**, Route 4, Box 282, Fayetteville, AR 72701.



**Fig. 1. Attach axle assembly to bottom of cart with screws.**



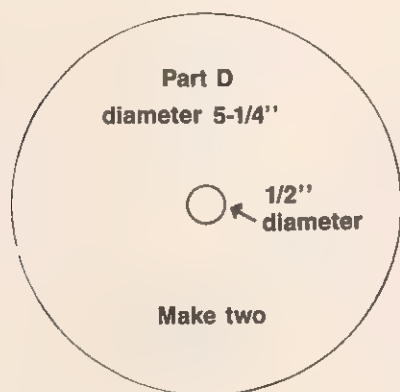
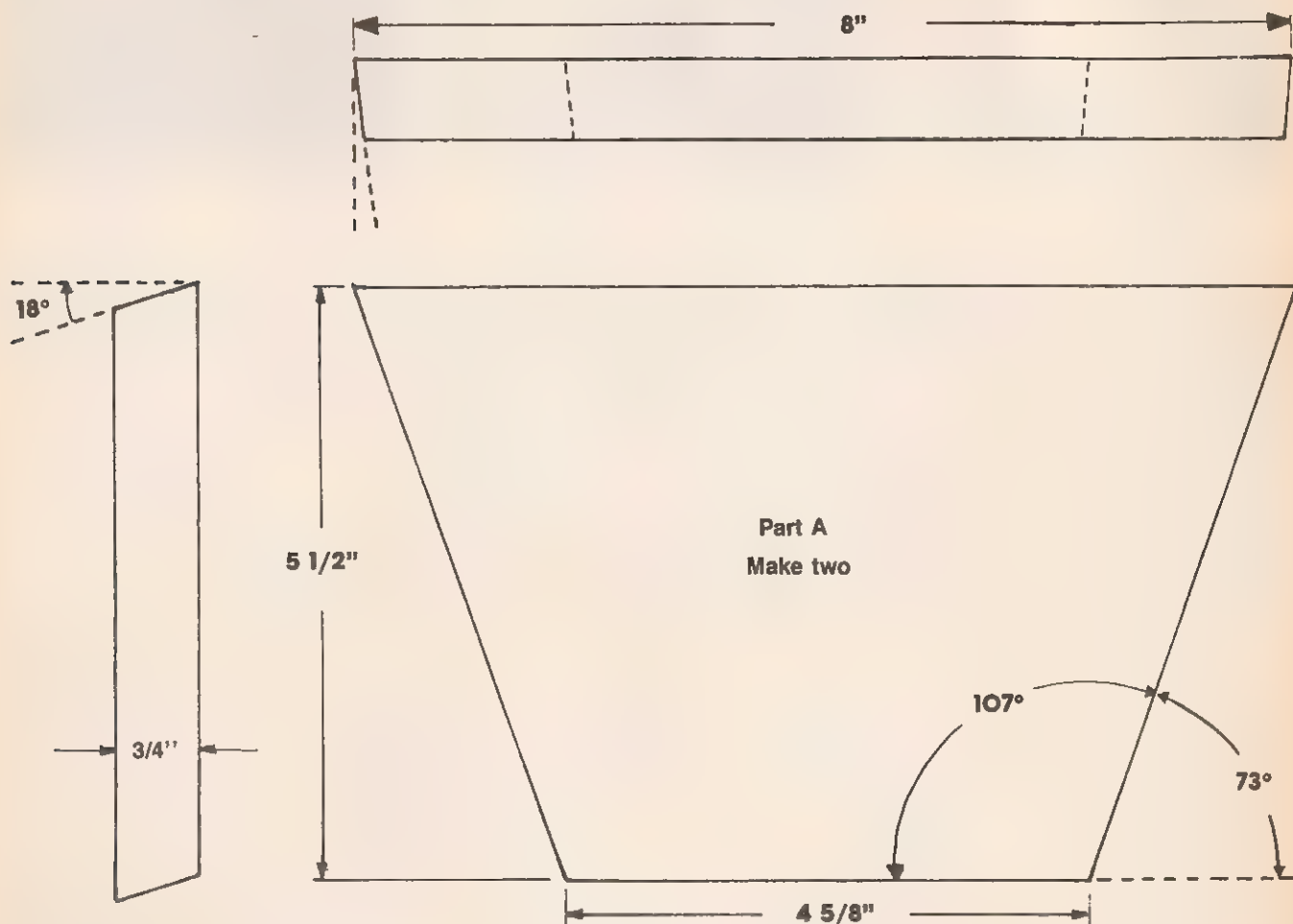
**Fig. 2. Assemble tongue to stand.**

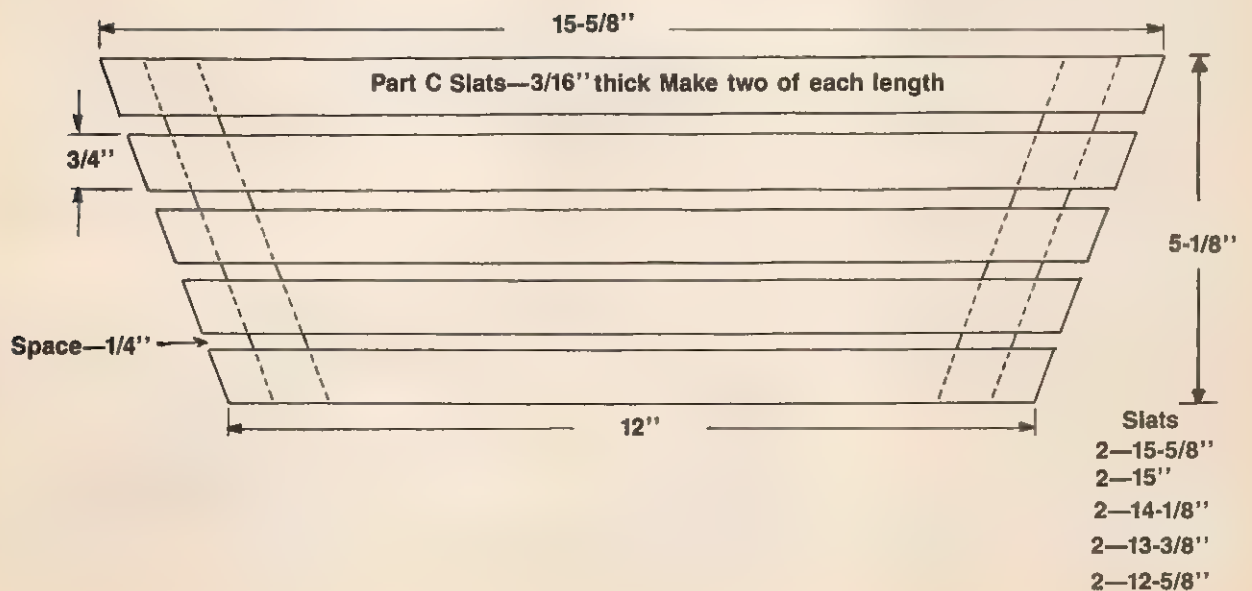
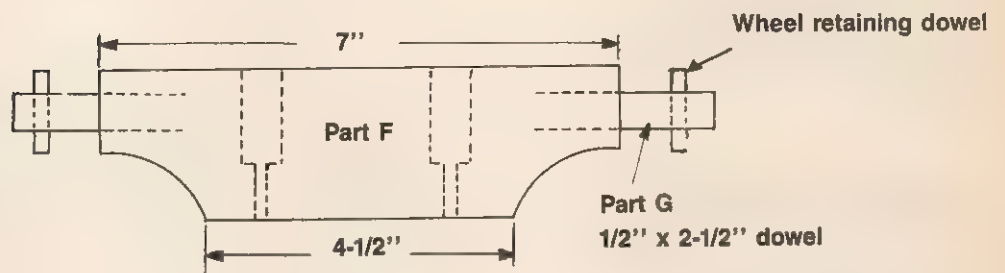
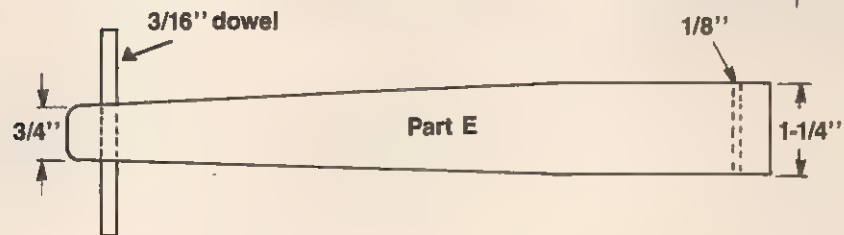
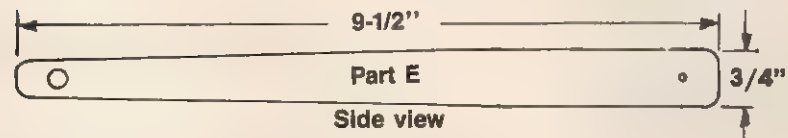
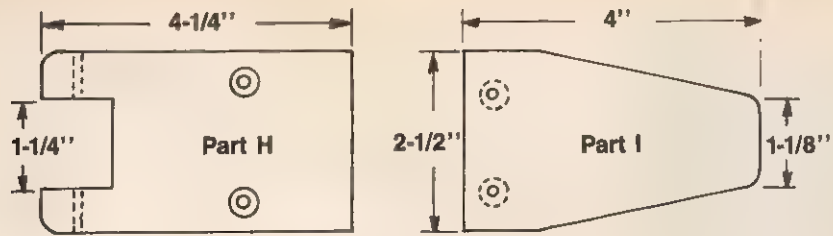


Continued on page 44

# Planter Plans

Continued on page 43







*Designed by John Nelson*

## SUPPLIES

Knot-free soft pine  
Scroll saw or band saw  
Sandpaper  
Glue  
Wood filler  
Dowel: 1" diameter

Paint: primer, colors of your choice  
Spray adhesive  
Graphite paper

## BILL OF MATERIALS

Part	Description	Size in inches	Quantity
A	Body	3/4 x 2-1/8 x 6-1/4	1
B	Base	3/4 x 1-3/4 x 7	1
C	Wheels	1 diameter x 1-1/2	2
D	Spare Tires	1 diameter x 1/4	2

## INSTRUCTIONS

### Copy the pattern

Use a copy machine to copy the pattern or use a pantograph and grid method.

### Transfer the pattern

Use a special spray adhesive that temporarily bonds copies of patterns to the woodwork surface.

Or trace the pattern and transfer this to the workpiece with graphite paper.

After you transfer the shapes of the body and base to the wood, cut the 3/4" wide, 1/2" deep notch in the base piece. Check that the body fits tightly into the notch in the base.

### Make the body

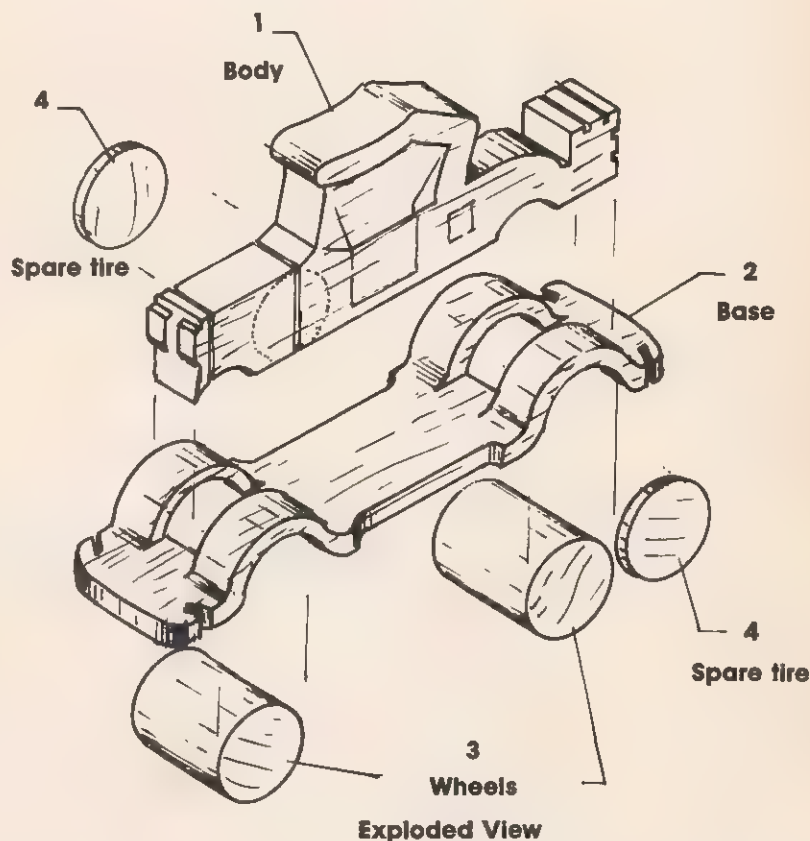
Cut out the shape of the body and base per the drawing and sand all edges. Take care to line up the wheelwells in the two pieces.

Glue the two pieces together and the major part of the car is complete. Fill, if necessary, with wood filler and resand all over.

### Make the wheels

Cut the wheels and spare tires from a 1" diameter dowel – two pieces 1-1/2" long and two pieces 1/4" long.

Glue them in place as shown.



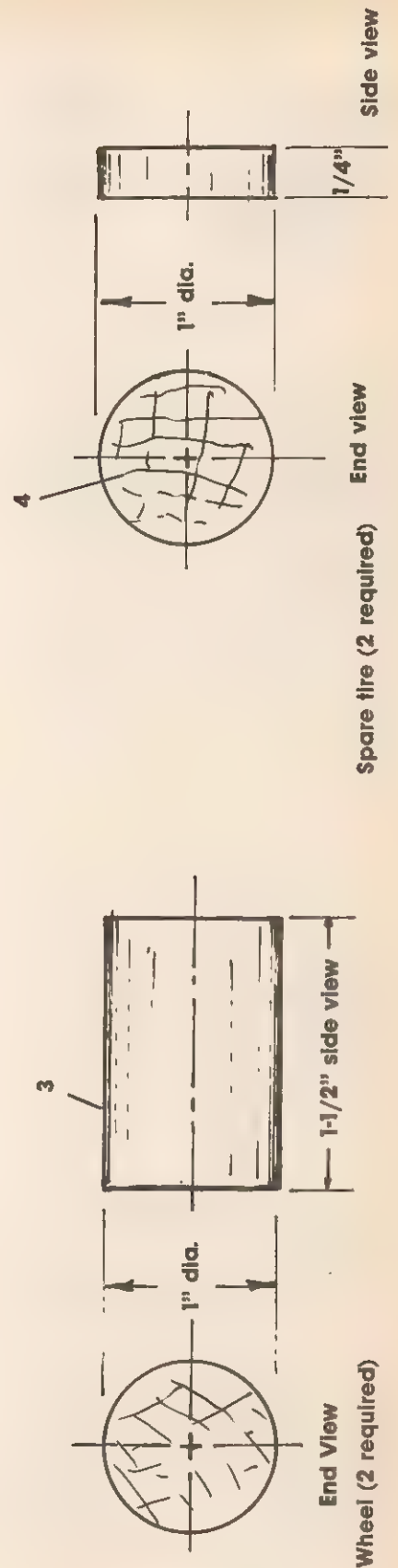
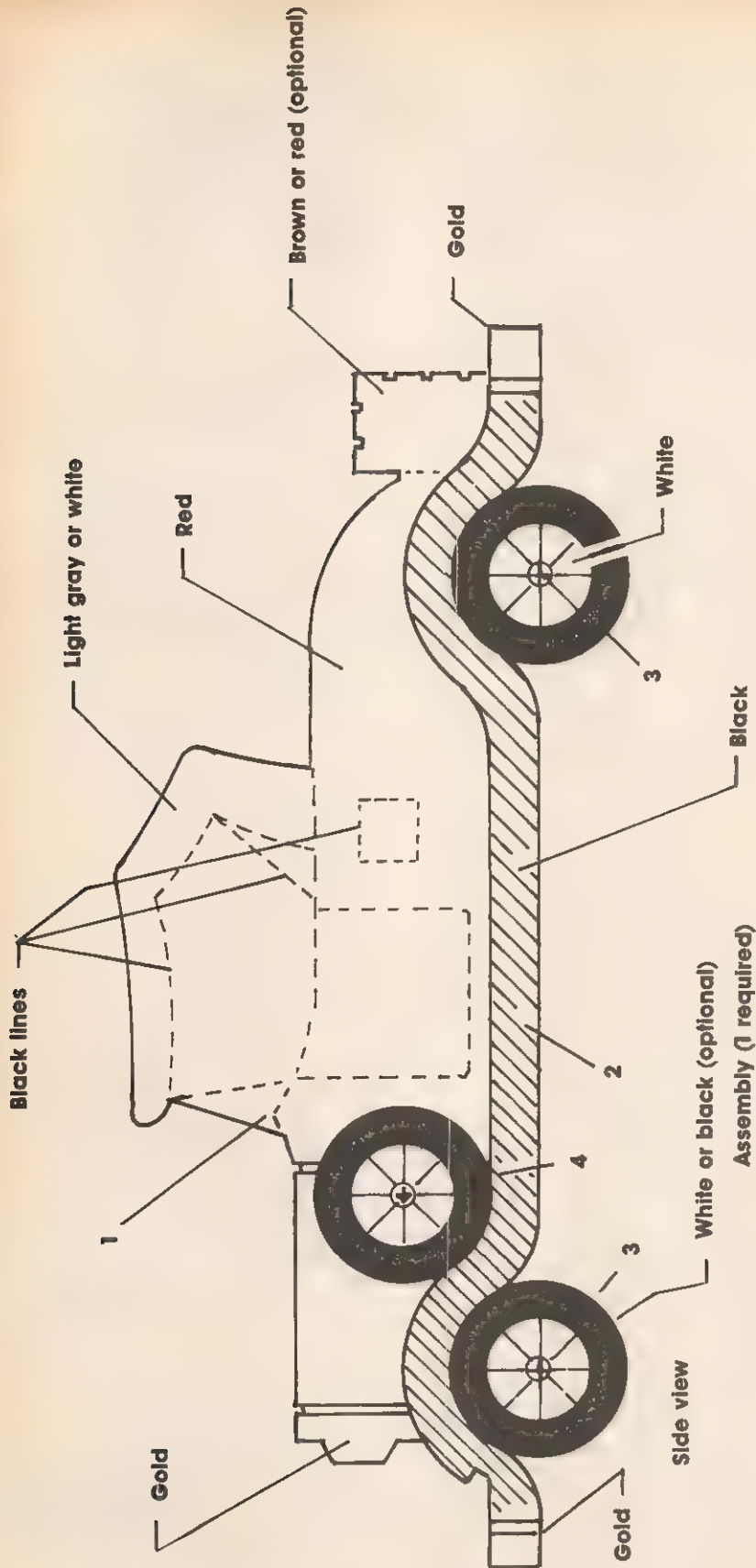
### Finishing

Prime all over and lightly sand when dry.

Paint the car colors of your choice. The original car colors are noted if you wish to copy the original car.

As an option, if you want your car to

look 50 years old, you might want to sand some of the edges down to the bare wood where you think it might have worn in regular use. Apply a glaze-coat of dark walnut stain over the entire painted car – even over the white paint. This will give the car an antique look.

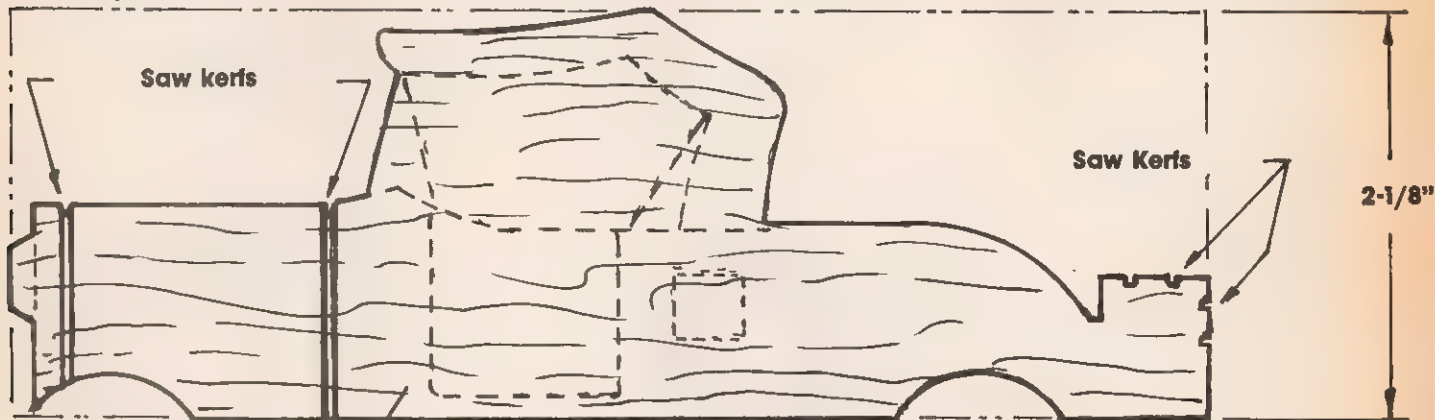


# Toy Car Pattern

Continued from page 47

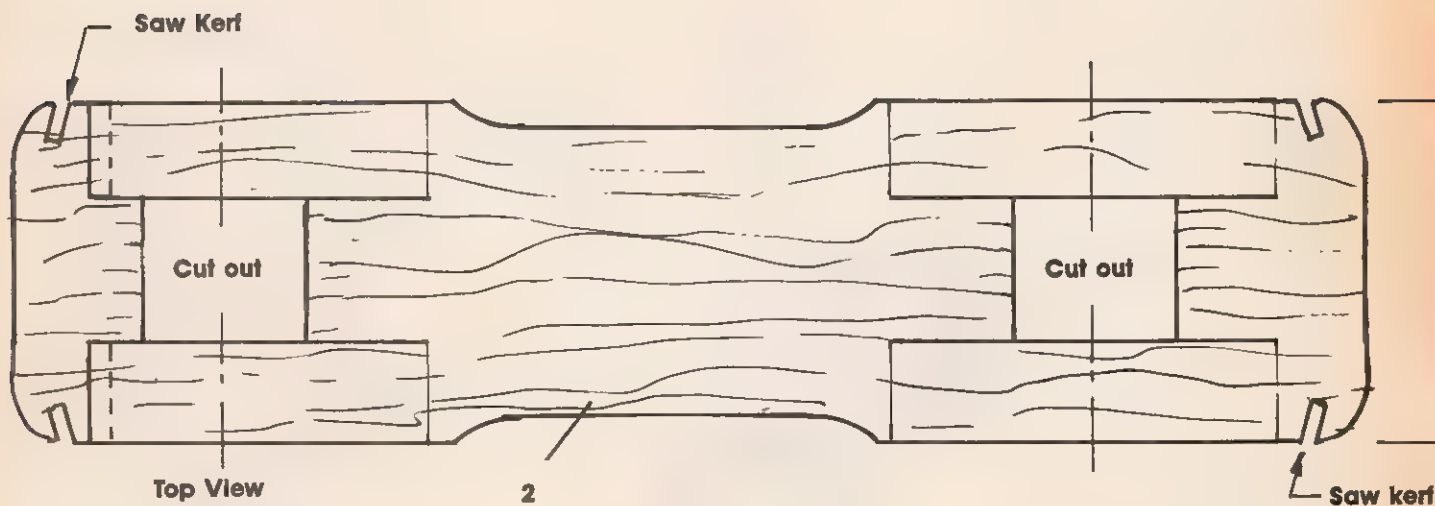


Top view



Side view

Body (1 required)



Top View

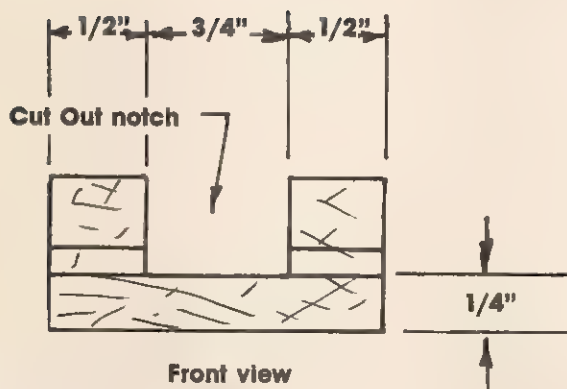
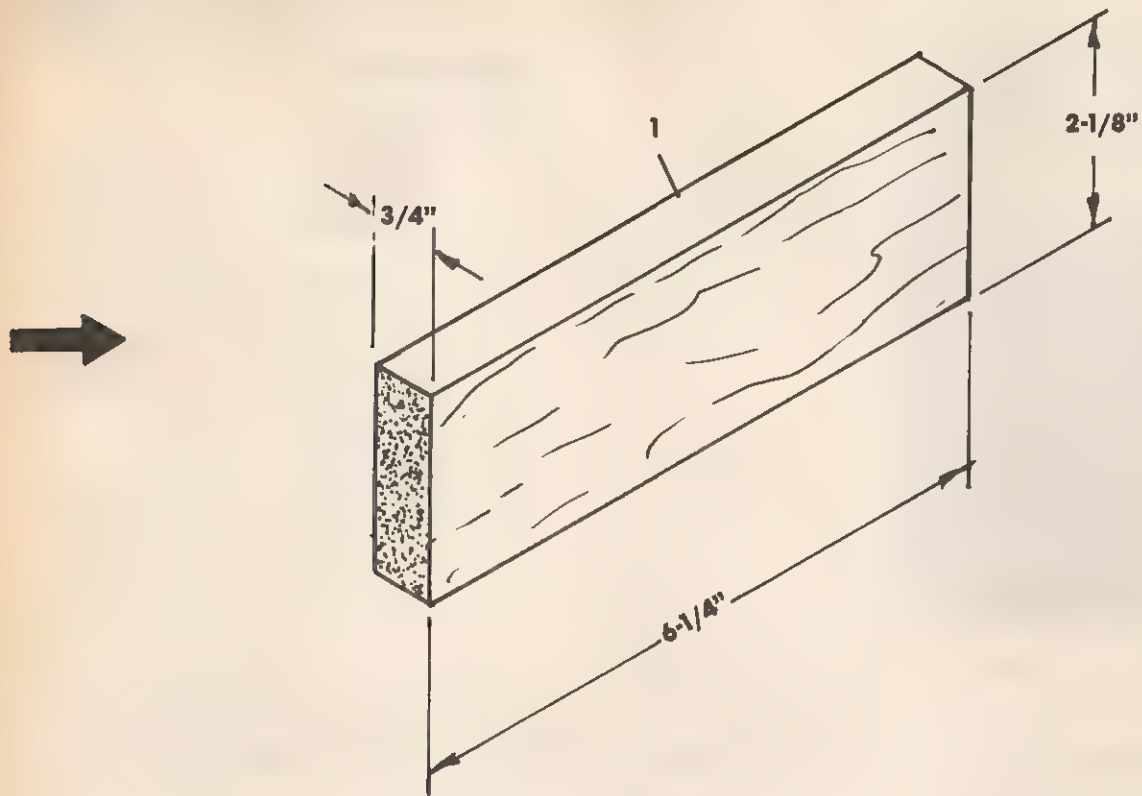
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Saw kerf

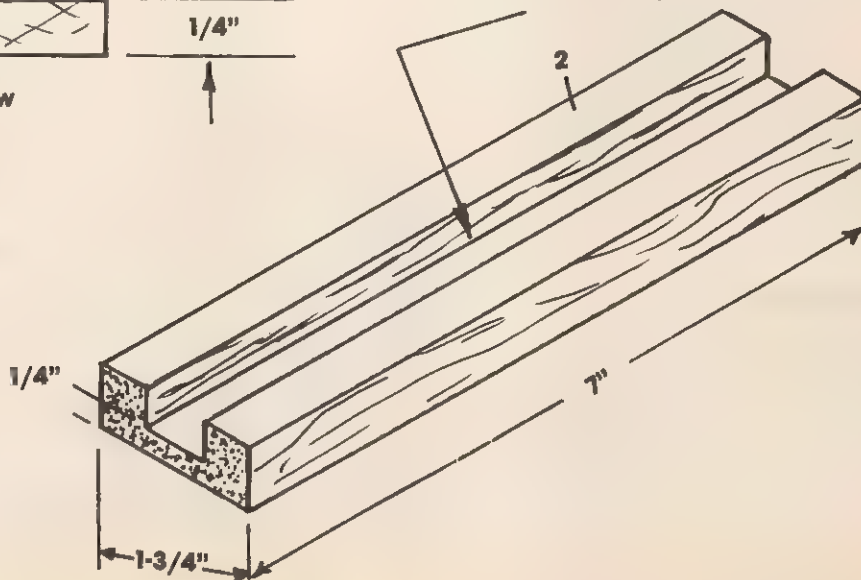


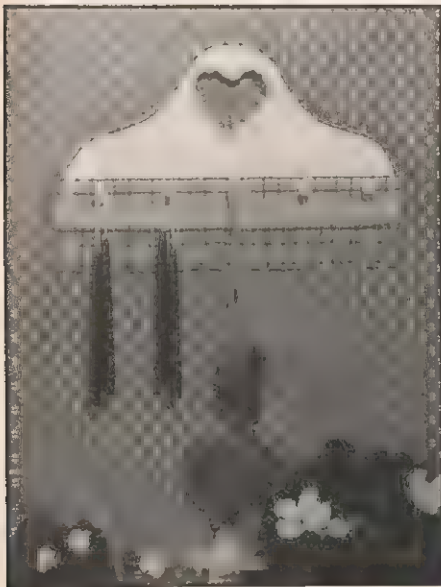
Side View

Base (1 required)



Cut notch  $\frac{1}{2}"$  deep x  $\frac{3}{4}"$  wide





*Designed by Eve Andrade*

## SUPPLIES

Wooden peg rack	Ruler
Paint	Pencil
Glue (clear non-drip)	Acrylic varnish
X-acto knife	Double-faced tape
Ribbon, plaid and satin	Lace

## INSTRUCTIONS

### Prepare wood rack

Sand and base coat (3 coats) the wood rack. (Use an acrylic varnish to finish.)

### Trim

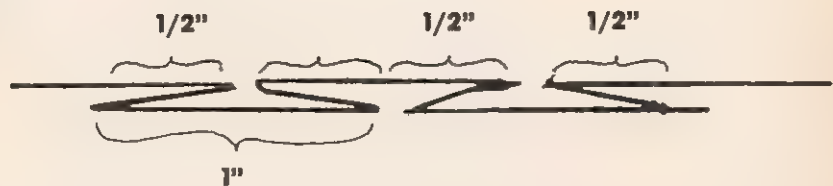
Measure the length of the outer edge and the lengths across the surface front to determine the amount of ribbon needed. To do a ruffle with 1/2" pleats that meet, you will need 3 times the length to be covered. Remember to allow 2" at both ends to overlap and fold over the edge to the back side (**Fig. 1.**).

Lightly mark the intervals of spacing for pleating at one edge. Plaid ribbon is easy to pleat because of the existing lines.

### Adhere trim

Rather than gluing or permanently attaching decoration to the piece, a double-faced tape is used where the ribbon will be placed. Specialty Tapes makes "Stitchery Tape" (used in mounting and framing stitchery), which is easy to apply and will last sufficiently. First adhere the tape where the ribbon will go (it should cover the exact area the

**Fig. 1.**



ribbon will). It may be necessary to trim or add strips to the tape to match the width of the ribbon you've chosen. This is true except in pleating. With a ruffle approximately 2" long, attach stitchery tape to adhere just the top edge (approximately 1/2" to 3/4" wide) so the pleat can ruffle out at the bottom edge. **Note:** Let tape run around the edge to the back side so that ribbon may also follow around the piece for a finished look. For this reason, it is best to do the front surface decoration first and the outer edge last as finishing. Remove the pegs to attach ribbon. Over the peg holes cut an "x" edge-to-edge of the hole with an X-acto knife. When the peg

is replaced in the hole, the edges will be invisible and the insertion of the peg will have little resistance.

### Add decorations

Additional layers of decorative treatment, like the lace and narrow satin ribbon shown, can be applied to the ribbon with a non-drip, clear craft glue. Do not use glue directly on the painted surface if you wish to change the decoration later. If in the future you want a fresh look or a change of color scheme, the tape will lift off and a new ribbon decoration can be applied with new tape.



*Designed by Eve Andrade*

## INSTRUCTIONS

### Prepare heart base

Base coat the entire plaque with two or three coats of White acrylic. When the base dries, paint the molded edge Pink.

### Transfer verse

Determine number of lines required for verse; 36-point size type face is appropriate for a verse of comparable length. If a longer verse is used, a smaller type face will be needed.

### Lay out the type

Secure graph paper with tape to the back of the tracing paper. Position the letter of transfer type in desired location; rub the top side of the transfer sheet with a burnishing tool. Use the graph lines under the tracing sheet as guides for spacing and straight placement. Transfer letter by letter, doing one line at a time, and leave approximately 1" between each line on the tracing paper.

When the lines are completed, take a strip of invisible tape and lay it over a line of verse. The tape should be long enough to leave 1-1/2" to 2" of an overlap at the beginning and end of the line. Burnish the tape over the area of the transfer letters to secure completely to the tape.

10" wooden heart  
Sandpaper  
Soft, clean cloth  
Acrylic paint: White Base, Pink, Green, Ivory  
Brushes: 1/2" flat, No. 1 round detail  
Sewing trim: lace, Gold braid or cord, embroidered trim

## SUPPLIES

Glue: clear, non-drip  
Transfer type (shown here, Chart-pak "Thomas Quill Script")  
Tracing paper  
Graph paper  
Burnishing tool\*  
Tape: invisible, clear, 3/4" wide  
X-acto knife  
Clear acrylic spray

\* **Note:** To burnish, use the round smooth end of an object and rub firmly over a surface. Do not use too much pressure or a surface indentation will result.

A light pencil line drawn with a ruler on the top of the plaque surface can determine the horizontal exactly perpendicular to the vertical on the plaque, and help guide placement of each line. This pencil line must be above or below the area of the verse. If an edge of tape should cover it, it will be impossible to remove without disturbing the tape.

Pick up a line of type using the excess at either end to keep from touching the tape where letters are. The longest line determines the exact location of the verse on the heart shape. Place one line at a time on the plaque, lightly at first. The tape can be picked up for adjustment or relocation.

When the lines are positioned, cut the excess tape from the ends with an X-acto knife and burnish the tape edge to edge over the transfer type to eliminate any air space under the tape.

### Make the floral design

Use graphite paper to transfer the floral design.

Leave the flowers White and paint a fine Pink line over the drawn line to define the flower, using the No. 1 round detail brush. When the Pink dries, do a fine accent line next to the Pink line defining the flower. Use Green paint for the stems and leaves and dot the center area of the flower. When the Green dries, use the Ivory to dot a highlight in the flower center, and fine accent lines on the leaves to highlight them.



When the paint dries and the tape is completely burnished, go over the floral design with a soft eraser.

### Spray

Spray the entire heart with a clear acrylic.

### Trim

Measure the edge and surface areas to determine the exact amount of decorative trim required.

Glue lace to the back side of the heart at the edge to show as a ruffle around the heart. Put a glue line at the top of the molding as it steps up to the top surface and apply the gold trim. Approximately 1/2" in from the edge of the top, draw a glue line and apply the embroidered novelty trim.

A six-inch piece of 5/8" satin ribbon, looped and nailed to the center back side of the plaque is used to hang the heart.

*Continued on page 52*

## Decorated Heart Pattern

Continued from page 51



## MICROWOOD DESIGNS

## Project 20



Designed by Nancy Marshall, SCD



### SUPPLIES

Paintbrush  
Sandpaper  
Wax paper  
Tracing paper  
Scissors or craft knife  
Iron  
Cotton cloth  
Ruler  
Pencil

#### For clock:

Walnut Hollow Farm carriage clock (7" x 7")  
Walnut Hollow Farm Microwood:  
one 4-1/2" x 18" strip each of  
maple, English mahogany,  
and mahogany  
Clock movement with hands

Varnish  
Delta Ceramcoat Wedgewood Blue

#### For checkerboard:

Walnut Hollow Farm Liberty Board with checkers No. 8786  
Walnut Hollow Farm Microwood:  
four 4-1/2" x 18" strips Maple Silver No. 13003; one 12" square Maple No. 13010 and Maple Brown No. 13012  
Walnut Hollow Farm Flair Finish acrylic varnish and sponge applicator  
10-1/2" x 16" piece each of Brown felt Aleene's Hot Stitch iron-on fusible webbing

### CLOCK INSTRUCTIONS

#### Prepare clock

Sand clock as needed. Remove clock face square and set aside. Paint clock frame in Wedgewood Blue and allow to dry. Following manufacturer's instructions, apply varnish to clock frame.

#### Cut center hole

Cut a 1" square hole from tracing paper. Center this over hole at center

of clock face. Rub over it with a pencil to outline hole; cut out. Use this as a pattern for center Microwood square.

#### Cut Microwood

Cut four 3" squares from Maple wood and four 1" x 3" strips (lengthwise grain) from English Mahogany. Using pattern, cut a Mahogany square. Following arrow pattern, cut four pieces from Mahogany.

#### Apply Microwood

Peel backing paper from center

square piece and press in place at center of clock face. In the same manner, apply an English Mahogany strip at each side of center square. Next, apply a Maple square at each corner so grain runs vertically. Finally, apply an arrow piece over each Maple, so point meets a corner of center square (refer to photo).

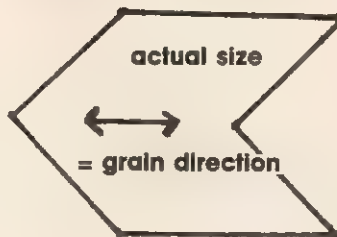
## Set Microwood

To set the Microwood adhesive permanently, place a cotton cloth over the clock face. Place a warm iron over clock face, covering each section for ten seconds.

## Finish

Place clock face on wax paper, and following manufacturer's instructions, apply four coats of varnish.

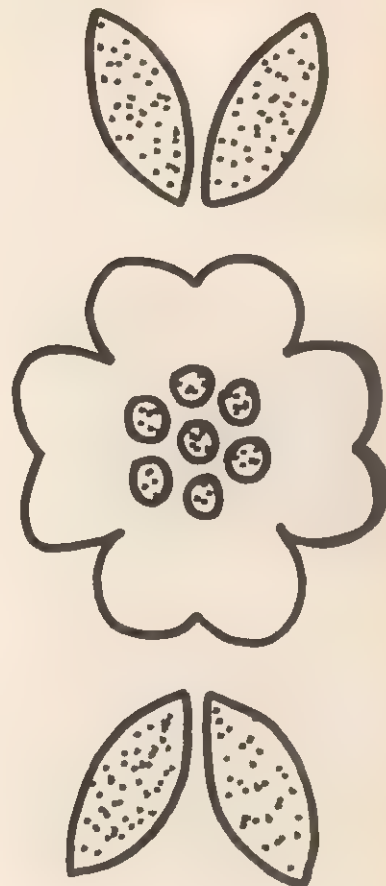
Place clock in frame and insert clockworks as instructed by manufacturer.



Maple



Maple Brown

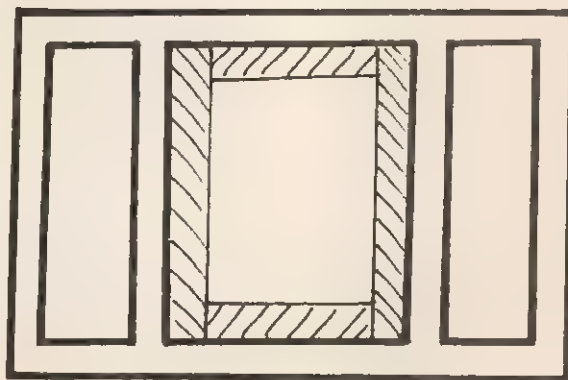


## CHECKERBOARD INSTRUCTIONS

### Prepare center of board

For border, cut two  $3/4$ " x  $9-3/16$ " Maple Silver strips. Peel off backing paper and apply at top and bottom of center section. Cut two  $5/8$ " x 8" pieces of Maple Silver and apply to complete border (see diagram).

With pencil in center, draw a guideline grid of 1" squares – 8 squares across x 8 squares high. (**Note:** There may be slight overlaps onto Maple Silver border strips.) Cut 32 one-inch squares each of Maple and Maple Brown. Apply in checkerboard pattern, alternating colors and grain (see photo).



### Prepare end sections

For each end section, cut and apply a Maple Silver piece to fit space. Following pattern, cut flower and leaves, then paper punch center circles. Center and apply to end section of board.

Apply strips of Maple Silver to all uncovered surfaces of Liberty Board except bottom.

### Set Microwood

To permanently set Microwood adhesive, cover board with cotton cloth and, section by section, hold warm iron over it for about ten seconds.

### Stain checkers

Stain half of checkers; let dry.

### Finish

Place board and checkers on wax paper. Following manufacturer's directions, apply at least four coats of acrylic varnish to Microwood surfaces and to playing pieces.

Following manufacturer's directions and using fusible webbing, apply felt to bottom of board.

# BENCH MARKS

## Letters to the editor

### Dear Editor:

My parents just bought your November issue of *Creative Woodworks & Crafts*. I must say I'm impressed! The different ideas were fantastic. I really liked the Woodworker Profile of the couple who design unique pine knot wood carvings. Now I want to learn everything I can about this interesting craft! By the way, how often do you publish your magazine?—*Floyd L. Cross, Jr., N.A.*

**Editor's Note:** Look for more Woodworker Profile stories in our upcoming issues; this feature is becoming a reader favorite. As for our schedule, the magazine is currently published four times a year, in February, May, August, and November. With more reader enthusiasm like yours, Floyd, perhaps we may soon publish bi-monthly!

### Dear Editor:

I recently discovered a copy of your magazine at the home of a friend. He told me that he had selected *Creative Woodworks & Crafts* from a rack of seemingly similar woodworking magazines. When I went to the same store to get a copy for myself, your magazine was sold out! I wasn't surprised. In the arena of woodworking magazines there is a plethora of publications that offer overcomplicated projects. However, *Creative Woodworks & Crafts* is—at last—my idea of a perfect woodworking magazine. How may I obtain back issues? Thanks.—*James K. Blankenship, Illiopolis, IL*

**Editor's Note:** Thanks for the vote of confidence, Jim. If you'd like back issues, just see page 27 of this issue for ordering information.

### Dear Editor:

I really appreciated the how-to article on Marquetry (November) and the seacoast pattern designed by Bob Muller. It would be great to see more Marquetry patterns!—*Albert Johnson, Fairfax, VA*

**Editor's Note:** Bob has shared two of his Marquetry projects with us in recent issues. Look for additional veneer inlay patterns in upcoming issues as we choose to feature top designs for wall hangings and box lids!

### Dear Editor:

Many thanks for your book reviews! I am new to woodworking, and sincerely appreciate your announcements of new publications. The woodworking books in my local library are ancient, and for some reason my regular book store is not well stocked with a wide variety of woodworking titles. I assume that the books you choose to review have your "seal of approval" because your write-ups are so encouraging to novices like me! Having enjoyed all kinds of crafts (especially stenciling) for over ten years, I'm finally brave enough to try some basic woodworking techniques, and I'm going to start with a couple of the books I found through your magazine. Thanks again!—*Pat Aberdeen, Davenport, IA*

**Editor's Note:** Thank you for appreciating our book reviews. We want to share books that our staff finds clearly written, superbly detailed, loaded with how-to instructions, full of tips (especially for beginners), valuable as a reference, and, hopefully, novel for most of our readers.

### Dear Editor:

I'm wild about your color pages! Plenty of woodworking magazines seem to forget that we woodcrafters need to see the finished colors of a piece before we can begin to paint it!—*Anita Fulcher, San Mateo, CA*

### Dear Editor:

Now that I've purchased a couple of your issues, I'd like to say that I enjoy your mixed media projects. I like a little creativity mixed in with my regular woodworking. I see you've added instructions about clock ornamentation, painting and stenciling, glass etching, tin punch, and woodburning details that enhance the wood designs. Keep up the good work!—*Lisa Burwell, St. Petersburg, FL*

### Dear Editor:

I understand the need for grids for the large projects, but please provide some actual-size patterns for the small designs. It really saves me time and effort. I often buy your magazine for just one quick project, but if I have to enlarge the pattern onto a grid, I've lost my head start on the woodcrafting. Thanks.—*Janet Edelbar, Lowell, MA*

*Continued on page 56*

Please address your comments, suggestions, or inquiries to **Creative Woodworks & Crafts**, 70 Sparta Avenue, Sparta, NJ 07871. We regret that due to volume we cannot answer all reader correspondence. Name and address will be withheld if specifically requested.

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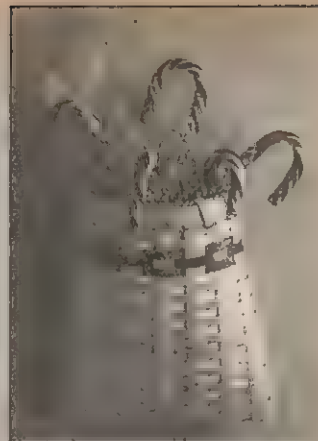
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**Dear Editor:**

I like the fact that each of your instructions continues from page to page until complete. That makes your projects and plans easy to follow. Don't change the format. Instructions in some other craft magazines are chopped up with meaningless ads, and it's a nightmare to keep up with the step-by-step. I found the Pie Safe (November) particularly simple to figure out. I have one request, however. Could you publish more background information about each project technique? I find sometimes I have to "read between the lines."—Darren Warner, Passaic, NJ

**Editor's Note:** We're glad you like our layout. We look forward to publishing more detailed tips about specific procedures in new articles. Right now we're concentrating on giving our readers the widest possible selection of beginner to intermediate level woodworking projects. Thanks for your request. We share your desire for quality along with quantity.

**Dear Editor:**

I may be one of the few subscribers who "reads" your magazine! I possess modest woodworking skills, but I enjoy reading instructions that show how some of the more advanced projects are constructed. Your articles give me clues about various approaches to the same woodworking challenge. I find your furniture projects intriguing and worth studying; such knowledge bolsters my confidence in the projects I design to build for friends and family members.—Frank Pastore, Allentown, PA

**Dear Editor:**

I was thrilled with the Woodburned Santa craft (November). I made it just in time for a Christmas decoration that I gave to my neighbor. Any chance you'll be including more Christmas woodcrafts in the next issue? I'm one of many who would vote for at least one Christmas project in every issue!—Claire Schweetes, North Conway, NH

**Editor's Note:** Your request is certainly worth considering, even if this issue (and the next) is devoted to the spring holidays. As a quarterly magazine, we're delighted to publish a special Christmas issue in the early fall, but throughout the year you'll find plenty of projects that with a little custom detailing and imagination you can easily convert into a Christmas toy or decoration. And, of course, any project you create to give to another is a gift worthy of any season!

**HOT PRODUCT**

Dremel has introduced a unique wood sign lettering and numbering layout kit designed to make a variety of signs and plaques.

Beautiful wood signs made of walnut, mahogany or other types of wood can be easily constructed by the "do-it-yourselfer" or craftsman for limitless decorative uses in the home or office. Desk signs, door plaques, mailbox signs, wall plaques, and street number signs are just a few of the applications. The stencils can produce letters and numbers two, three and four inches in height.

The simple system of layout features 100 templates of "Old English," "Script," and "Block" styles in both letters and numbers with no need to measure between characters due to the design of the stencils. A protective acetate cover is even provided so the stencils can be used over and over.

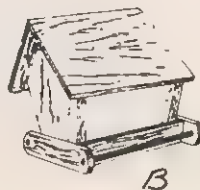
Instructions feature the types of wood to use and proper finish for the desired protection of the project. Different power tool use is also described to attain cut-out, sculptured, engraved or



relief-carved type letters.

The Dremel Moto-Shop® Scroll Saw with a fine tooth or coarse tooth saw blade can be used for cut-out and cut-thru letters. For engraved letters, use the Moto-Tool® and the Router Attachment with a 1/8" or 3/16" straight bit, and for sculptured or relief carved letters use the Dremel Model 332 Moto-Flex® Tool, with a Dremel high speed cutting bit.

For additional information on this unique Wood Sign Layout Kit, contact Dremel, WW5, Div. of Emerson Electric Co., 4915 Twenty First St., Racine, WI 53406

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# THE BOOK CASE

*Our choice of books both new and noteworthy.*

by Suzanne S. Higgins

**Stenciling Made Easy** by Wanda Shipman. For all would-be stencilers who have been waiting for a rewarding beginner's how-to book, here it is. Today's premixed paints and reusable plastic stencils in hundreds of designs allow this centuries-old technique to be practiced by any decorator.

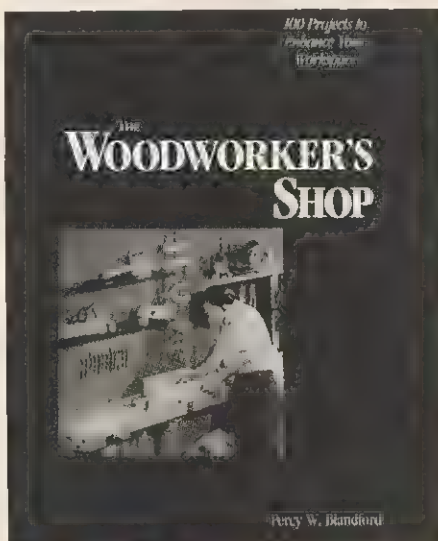
"Every craft has several levels of expertise, and stenciling happens to be a very forgiving craft on every level," assures the author. All a beginner needs is some encouragement and the help of detailed, easy-to-follow instructions, which this book amply provides.



Separate chapters cover stenciling for walls, floors, wood, tinware, fabric and paper. In every case, handy tips help show you how to brighten any room in your home. 108 pages, b&w, softcover, \$14.95, TAB BOOKS, PA. 17294-0850.

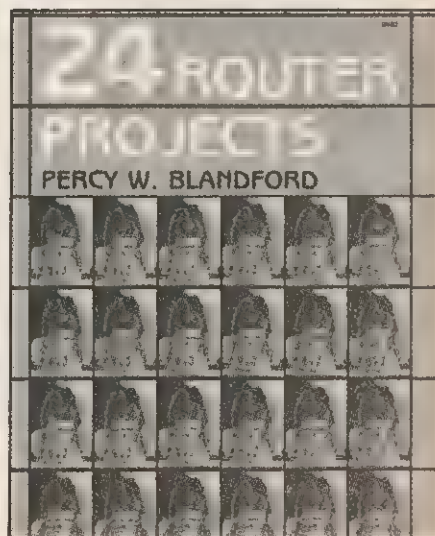


**The Woodworker's Shop: 100 Projects to Enhance Your Workspace** by Percy W. Blandford. Whether your woodworking projects are a hobby or a source of income, your workspace has



a distinct influence on your craft. Blandford brings his experience as a master woodworker and metal craftsman to the many projects presented here that will help customize your workshop to meet your needs. More than 100 projects of varying complexity are presented, each with step-by-step instructions, detailed drawings, and materials lists. There's something here for all woodworkers. From the first chapter on safety, storage, and access in the planning of your workshop to the last chapter on shaper and router accessories, the dedicated wood craftsman will find suggestions of value. 258 pages, b&w, softcover, \$14.95, TAB BOOKS, Inc., Blue Ridge Summit, PA. 17294-0850.

**24 Router Projects** by Percy W. Blandford. Here is a unique collection of projects that can be made with a standard router. Easy-to-follow instructions and a profuse number of drawings and diagrams are provided in this inexpensive guide. Plans for shelves, a tackle box, a room divider, a mirror on a stand, and a drop-leaf side table are



just a few of the many projects presented. 120 pages, softcover, b&w, \$6.95, TAB BOOKS, Inc., Blue Ridge Summit, PA 17214.

*Continued on page 58*

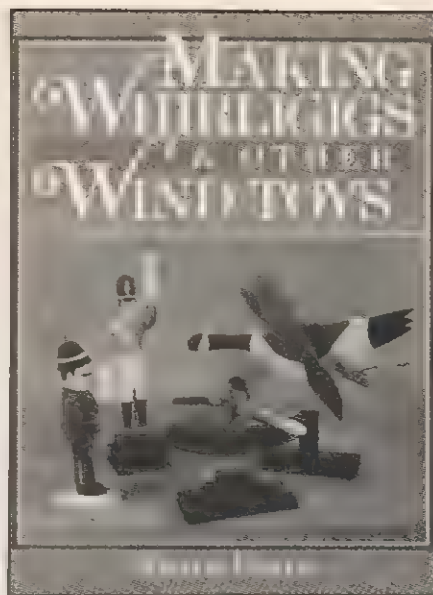


**Early American Decorating Techniques: Step-by-step Directions for Painting and Stenciling** by Mariette Paine Slayton. The author, an accomplished craftworker and teacher on Early American decorating techniques, describes a variety of hand-painted designs. There are clear, step-by-step directions for painting tinware, stenciling, applying gold leaf, reverse glass painting



and much more. Detailed directions tell how to prepare tin and wood surfaces and apply the decoration. Full-size patterns of Colonial designs for trays, tin trunks, boxes, chairs and other items are presented. Over 160 illustrations and 10 full-color plates makes this an inspirational guidebook for anyone who loves beautifully decorated woodwork. 264 pages, paperback, b&w/color, \$13.95, Dover Publications, 31 East Second Street, Mineola, NY 11501.

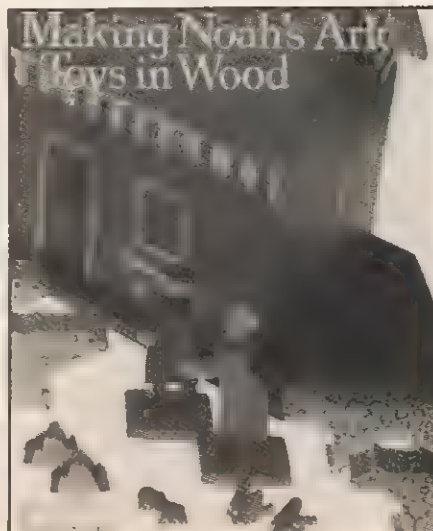
**Making Whirligigs and Other Wind Toys** by Sharon Pierce. A whirligig, "a relative of the weather vane – a whimsical figure with paddle-type arms that whirl in the wind," is a primitive American folk art you can make for yourself. In this charming book, you'll find out how to build colorful, working wind figures. The over two dozen toys featured are all simple and fun to make. You'll find easy-to-



follow patterns for a soldier, a mermaid, Uncle Sam, Santa, unicorn, and much more to suit your imagination. Once you master the basics, you'll be ready to create your own original wind-powered toys. Whirligigs are well-received hand-crafted gifts, too! 128 pages, b&w/color, softcover, \$9.95, Sterling Publishing, Two Park Avenue, New York, NY 10016.

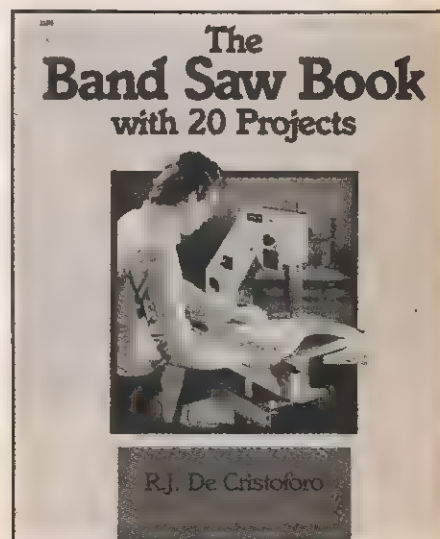


**Making Noah's Ark Toys in Wood** by Alan and Gill Bridgewater. Choose from four colorful arks—the German Berchtesgaden Ark, the Erzgebirge Mountains Ark, the Pennsylvania Dutch Ark and



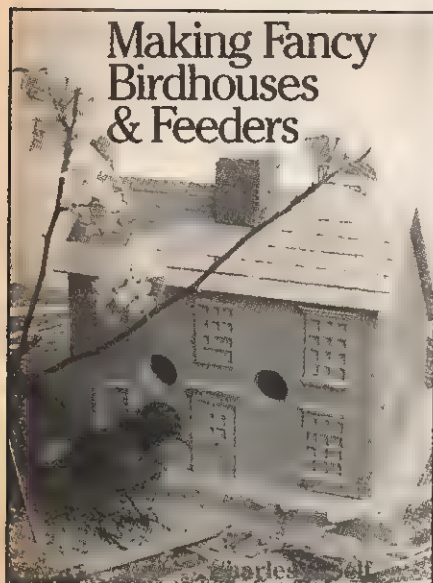
the Victorian Cremer Ark. Nearly 200 illustrations and easy-to-follow instructions show how to produce each project, which can stand alone or be part of the over-all design. The Ark, in its varied forms, can be modified to fit your own interests, tools, techniques, and designs. 164 pages, paperback, b&w/color, \$9.95, Sterling Publishing Co., Inc., 387 Park Avenue South, New York, NY 10016.

**The Band Saw Book with 20 Projects** by R.J. DeCristoforo. For more than 40 years, R. J. DeCristoforo has been an authority in woodworking. Now he offers his expertise in a new complete handbook on the band saw. Projects to improve your skills include boxes, bird feeders, an end table, a serving tray, a foot stool and plant stands. There's also a special chapter on compound sawing to show you how to make your own



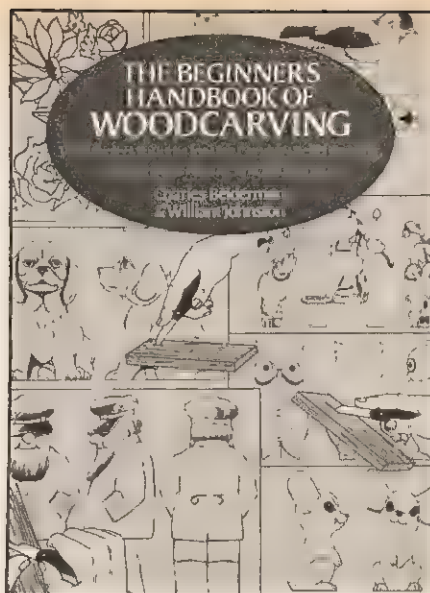
carbide legs for furniture. Detailed photographs and line drawings throughout the book make this a clear, easy-to-follow guide for band sawing. Safety tips and techniques for advanced woodworkers are highlighted. 296 pages, b&w, softcover, \$16.95, TAB BOOKS, Inc., Blue Ridge Summit, PA 17294-0850.

**Making Fancy Birdhouses and Feeders** by Charles R. Self. What's prettier than a cardinal in a snowy backyard? Now you can lure birds with specially-designed birdhouses and feeders by using the plans, diagrams and step-by-step instructions for dozens of fancy bird structures. Easy-to-follow directions for making 21 different houses and 18 ingenious feeders are presented,



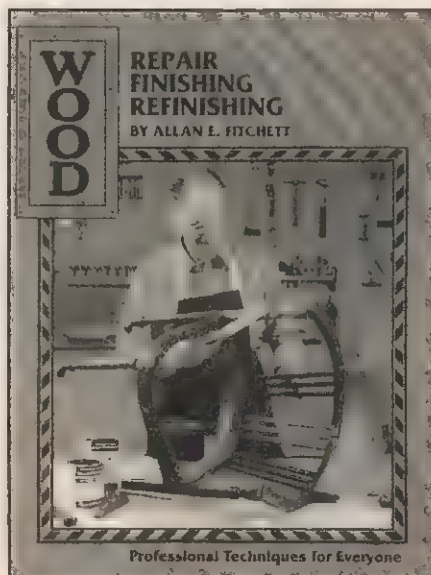
including plans for Swiss chalets, log cabins, windowsill feeders and a Martin castle. All aspects of construction are covered: building materials, tools, building techniques and finishes for attractive projects. 128 pages, paperback, b&w, \$9.95, Sterling Publishing Co., Inc., 387 Park Avenue South, New York, NY 10016.

**The Beginner's Handbook of Woodcarving** by Charles Belderman and William Johnston. Especially written for the novice, this paperback edition is an easy-to-follow introduction to the craft of woodcarving. There is a great sense of hands-on achievement in the creative act of carving a scrap of raw wood and turning it into an art object. "One of the great things about wood carving is that you don't have to buy expensive equipment to get started," cites the author. Only a few basic tools are necessary to get started. The book includes sections on choosing wood and



offers tips for sources of inexpensive supplies for carving. In a chapter on bird carving, you'll find step-by-step instructions on how to carve a robin. Abundantly illustrated with over 200 photographs and detailed line drawings, *The Beginner's Handbook of Woodcarving* shows how to carve more than 60 easy projects, including animals, flowers and humorous figures. A handy appendix includes a complete list of resources. 173 pages, b&w, softcover, \$7.95, Dover Publications, Inc., 31 East Second Street, Mineola, NY 11501.

**Wood Repair, Finishing, Refinishing** by Allan E. Fitchett. Cabinetmakers will want to add this edition to their collection of quality woodworking guides. "The wobbly table in the attic...the chair with the broken leg...the chipped dresser you



bought at the tag sale...all can be returned to their former usefulness and beauty," claims the author. Sometimes, he attests, a good cleaning will do the job. Fitchett also gives clear instructions on the maintenance and repair of marble, leather, and cedar linings, in addition to wood. Another chapter details working with veneers. An especially interesting chapter describes how to accomplish a popular bleached finish, and how to keep the finish in top condition for years to come. 144 pages, b&w, softcover, \$9.95, Albert Constantine & Son, Inc., 2050 Eastchester Road, Bronx, NY 10461.

**Scroll Saw Puzzle Patterns** by Patrick and Patricia Spielman. When it comes to scroll sawing, we know what great step-by-step instructions and photographs to expect from the Spielmans. Now they have produced this how-to book with complete puzzle patterns for jigsaw puzzles, stand-up puzzles and inlay puzzles. Quality, hand-crafted wooden children's puzzles are



easy to make following the instructions in this handsome book, complete with an 8-page color section featuring dinosaurs, seals, Indians, a U.S. map and more. Puzzle making requires only a few skills, a minimum of time and tools, and very little workshop space. It's a fun woodcrafting project! 256 pages, paperback, b&w/color, \$12.95, Sterling Publishing Co., Inc., 387 Park Avenue South, New York, NY 10016.

# SOURCE OF SUPPLY

## A list of suppliers to meet your woodworking needs.

Here's a handy list of sources for tools, plans, and books to help you make the projects featured in this issue and to stimulate ideas for additional projects you will want to create. If you request a product, catalog, or additional information, please include any appropriate payment and/or postage and handling in a legal-sized, self-addressed, stamped envelope (SASE) to speed the materials to you. And if we at *Creative Woodworks* can help you with additional information or sources of supplies, please write to us: we'll be glad to help.

### CREATIONS IN WOOD

Complete kits are available for the following projects featured in this issue: Adirondack Chair (\$59.00 + \$9.50 p/h), Planter and Wall Shelf (\$9.50 ea.

+ \$2.00 p/h), and Windmill (\$7.50 + \$2.00 p/h). Additionally, plans and kits may be ordered for a Baby Cradle, Stool, and other quality items. For more product information, send \$1.00 (info is free with order) to: **Creations in Wood**, Route 4, Box 282, Dept. WW5, Fayetteville, AR 72701. Satisfaction is guaranteed.

### STERLING PUBLISHING

The Bicycle Boy project in this issue is reprinted with permission of Sterling Publishing Company, Inc., from *Making Whirligigs and Other Wind Toys* by Sharon Pierce, copyright 1985 by Sharon Pierce, paperback, \$9.95, **Sterling Publishing Company, Inc.**, Dept. WW5, 387 Park Avenue South, New York, NY 10016-8810, 1-212-532-7160.

### ILLINOIS BRONZE

For more information about where to obtain complete supplies for marbleizing projects, contact: Creative Director, Craft Finishes Division, **Illinois Bronze Paint Company**, Dept. WW5, 300 East Main Street, Lake Zurich, IL 60047.

### DREMEL

For more information about a full line of convenient quality compact power tools including a table saw, disc/belt sander, scroll saw, moto-tool, and drill press, and over two dozen compact power tool plans, please write to **Dremel**, 4915 21st Street, Dept. WW5, Racine, WI 53406-9989.



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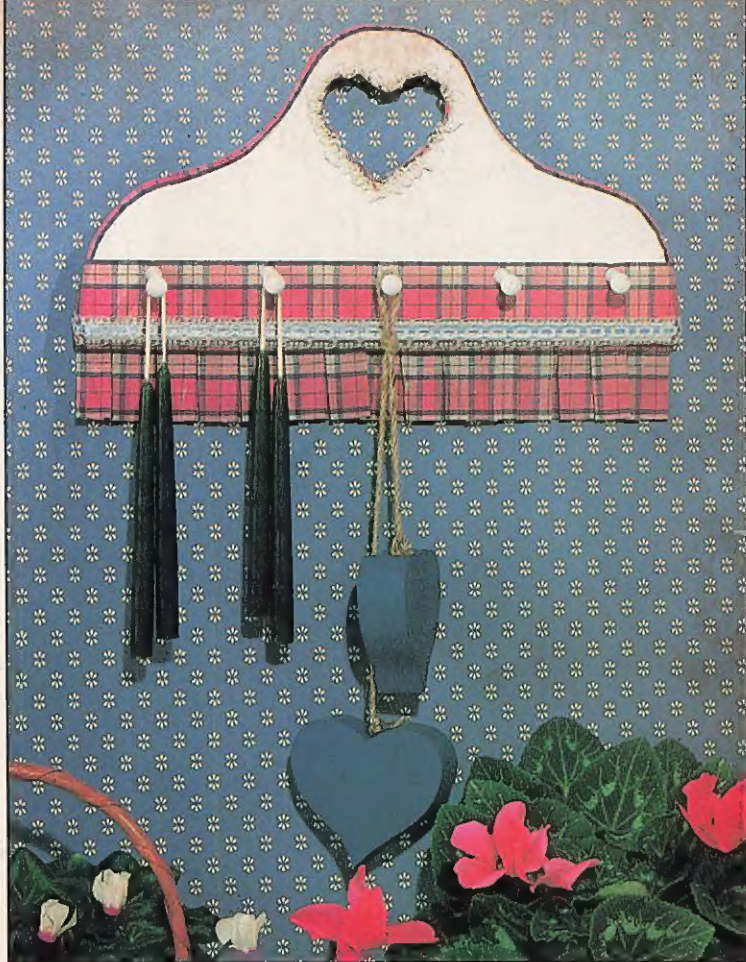
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“look” handmade, so if you’re not an expert painter, don’t hesitate to decorate this project. You can always buy a perfect plastic toy at any toy store. [See our contents page for instructions.](#)

**A**dd your choice of fabric trim to dress up a **Decorated Peg Rack**. Double-faced tape allows you to adhere the fabric as you please for easy application—and removal if another fabric decoration is selected at a later time. Lace trim, too, adds a finished appeal. See our contents page for instructions.



**H**ere's a novel idea for a **Decorated Heart**. Transfer type burnished onto a 10" plaque (basecoated with white acrylic) allows you to create a personalized message. Simple painting patterns also add a dash of custom style! See our contents page for instructions.



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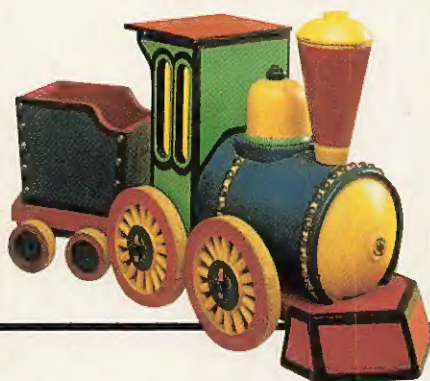
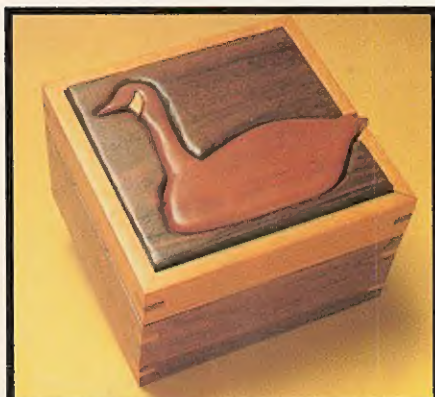
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